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SOPHOCLES

THE PLAYS AND FRAGMENTS

PART VI.

THE ELECTRA.

SOPHOCLES

THE PLAYS AND FRAGMENTS

WITH CRITICAL NOTES, COMMENTARY, AND
TRANSLATION IN ENGLISH PROSE,

BY

SIR RICHARD C. JEBB, LITT. D.

PART VI.

THE ELECTRA.

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PREFATORY NOTE.

A commentary on this play, intended chiefly for young students, was contributed by me in 1867 to the series entitled *Catena Classicorum*. After a second edition of it had appeared in 1870, it was stereotyped, and since that date I have had no opportunity for further revision. The present work is not an enlargement of that book, but, as the different plan and scope required, a new one throughout.

R. C. J.

CAMBRIDGE,
March, 1894.

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INTRODUCTION.

§ 1. THE story of Orestes the avenger was complete in every essential particular before it came to the earliest of those three Attic dramatists, each of whom has stamped it so strongly with the impress of his own mind.

The legend in Homer.

In the *Iliad* there is no hint that the house of Pelops lay under a curse which entailed a series of crimes. The sceptre made by Hephaestus for Zeus, and brought by Hermes to Pelops, is peacefully inherited by Atreus, Thyestes and Agamemnon[1]. Yet the *Iliad* makes at least one contribution to the material which Aeschylus found ready to his hand. It is the figure of Agamemnon himself, with eyes and head like those of Zeus, in girth like Ares, in breast like Poseidon[2]; 'clad in flashing bronze, all glorious, and pre-eminent amid all[3].' As Helen stands with Priam on the walls of Troy, and watches the Achaean warriors moving on the battle-field, he asks who this one may be:—'There are others even taller by a head; but never did I behold a man so comely or so majestic (γεραρόν); he is like unto one that is a king[4].' This is the royal Agamemnon, ὁ παντόσεμνος[5], who lives in the Aeschylean drama, and whose image reappears in later poetry. For the rest, the *Iliad* gives us just one far-off glimpse of the king's home beyond the Aegaean, where Orestes is a child in the fortress-palace at Mycenae, with three sisters, Chrysothemis, Laodicè, and Iphianassa[6]; children of that Clytaemnestra to whom, in the opinion of her lord at Troy, the damsel Chryseïs was 'in no wise inferior, in beauty or in stature, in wit or in skill[7].'

[1] *Il.* 2. 100 ff. [2] *ib.* 478 f. [3] *ib.* 578 f. [4] *Il.* 3. 168 ff.
[5] Aesch. *Eum.* 637. [6] *Il.* 9. 142 ff. [7] *Il.* 1. 113 ff.

The *Odyssey* tells the story as follows. Agamemnon, before going to Troy, charged a certain minstrel (ἀοιδός) to watch over[1] Clytaemnestra at Mycenae. The precaution implies a sense of possible danger, but not necessarily distrust of Clytaemnestra. Presently a tempter came to the lonely wife in the person of her husband's first-cousin, Aegisthus, son of Thyestes, who, while his kinsmen were fighting at Troy, dwelt 'at peace, in the heart of Argos[2].' For some time Clytaemnestra 'refused the shameful deed; for she had a good understanding[3].' Meanwhile the gods themselves, by their messenger Hermes, warned Aegisthus against the course of crime upon which he was entering. But Hermes spoke in vain[4]. Aegisthus removed the minstrel to a desert island, and there left him, a prey to dogs and birds. He then took the 'willing' Clytaemnestra to his home; while he sought to propitiate the gods by burnt-offerings on their altars, and by hanging up in their temples 'many gifts of embroidery and gold[5].'

Agamemnon, after a stormy voyage from Troy, landed on the coast of Argolis at a point not far from the dwelling of Aegisthus; who, apprised by a watcher, came in his chariot, and invited the king to a banquet; after which he slew him, 'as a man slays an ox at the manger[6].'

In this narrative (given by Menelaüs to Telemachus) Clytaemnestra is not even named; though Menelaüs had previously spoken of her 'guile' as aiding the crime[7]. It is only in a part of the *Odyssey* which is of later origin than the 'Telemachy' in books I—IV,—viz., the Νέκυια in the eleventh book,—that

[1] εἴρυσθαι ἄκοιτιν, *Od.* 3. 268. Nothing could better illustrate the social consideration enjoyed by the Homeric ἀοιδός, or the reverence felt for his office. Athenaeus (p. 14 B) conceives this guardian minstrel of Clytaemnestra as a sort of cultivated domestic chaplain, whose function was not merely to keep her mind agreeably occupied, but also to edify her with examples of female excellence (ἀρετὰς γυναικῶν διερχόμενος).

[2] *Od.* 3. 263.

[3] *ib.* 265 f. ἡ δ' ἦ τοι τὸ πρὶν μὲν ἀναίνετο ἔργον ἀεικές, | δῖα Κλυταιμνήστρη· φρεσὶ γὰρ κέχρητ' ἀγαθῇσι.

[4] *Od.* 1. 35—43.

[5] *Od.* 3. 269 ff.

[6] *Od.* 4. 514—535.

[7] *Od.* 4. 92 (Aegisthus slays Agamemnon) λάθρῃ, ἀνωιστί, δόλῳ οὐλομένης ἀλόχοιο.

Clytaemnestra appears as actively sharing in the horrors of the banquet, where she slays Cassandra with her own hand. And, even there, it is by the sword of Aegisthus alone that Agamemnon is slain[1].

The young Orestes fled, or was conveyed, to Athens. For seven years Aegisthus and Clytaemnestra reigned at Mycenae. In the eighth, Orestes returned, and slew Aegisthus[2]. Clytaemnestra died at the same time, but how, we are not told; and Orestes 'made a funeral feast,' for both of them, 'to the Argives[3].'

Two points distinguish this Homeric legend from later versions. First, Aegisthus is the principal criminal[4]. Clytaemnestra's part is altogether subordinate to that of her paramour. Secondly, the vengeance of Orestes is regarded as a simple act of retributive justice. It is not said that he slew his mother; the conjecture is left open that she may have died by her own hand. Nothing comes into the Epic view which can throw a shadow upon the merit of the avenger. The goddess Athena herself exhorts Telemachus to emulate the example and the renown of Orestes[5].

§ 2. In the interval between the *Odyssey* and the Lyric age, legends connected with the house of Pelops were further Cyclic epics.

[1] *Od.* 11. 404—434 (the shade of Agamemnon tells the story to Odysseus).

[2] *Od.* 3. 304—308. Orestes returns ἂψ ἀπ' Ἀθηνάων (v. 307). Zenodotus wished to reconcile the *Odyssey* with the later account by writing ἂψ ἀπὸ Φωκήων.

[3] *ib.* 309 f. ἦ τοι ὁ τὸν κτείνας δαίνυ τάφον Ἀργείοισι | μητρός τε στυγερῆς καὶ ἀνάλκιδος Αἰγίσθοιο. According to the scholia in several MSS. (M, Q, R, T) these two verses were absent from some of the ancient ἐκδόσεις. But Aristarchus, at any rate must have thought them genuine, since he remarked (as we learn from the same source) ὅτι διὰ τούτων παρυποφαίνεται ὅτι συναπώλετο Αἰγίσθῳ ἡ Κλυταιμνήστρα, τὸ δὲ εἰ καὶ ὑπὸ Ὀρέστου, ἄδηλον εἶναι.

The fact that the funeral feast was given 'to the Argives' implies that they welcomed Orestes as a deliverer, and also that (whatever had been the manner of his mother's death) they did *not* regard him as resting under any defilement which incapacitated him for religious acts.

[4] The *conception* of the murder (no less than the execution) is always attributed to him in the *Odyssey* (3. 194 Αἴγισθος ἐμήσατο: 4. 529 Αἴγ. δολίην ἐφράσσατο τέχνην: 11. 409 Αἴγ. τεύξας θάνατόν τε μόρον τε).

[5] *Od.* 1. 298 ff. Cp. Nestor's comments on the good deed of Orestes, in his speech to Telemachus, *Od.* 3. 196 f. ὡς ἀγαθὸν καὶ παῖδα καταφθιμένοιο λιπέσθαι | ἀνδρός, κ.τ.λ.

developed in some of the Cyclic epics[1]. The *Cypria*[2], ascribed to Stasînus of Cyprus (*circ.* 776 B.C.), related the immolation of Iphigeneia at Aulis,—a story unknown to Homer,—and distinguished her from the Iphianassa of the *Iliad* (9. 145). A new source of poetical interest was thus created, since it could now be asked (as Pindar asks[3]) how far Clytaemnestra was actuated by resentment for the sacrifice of her daughter. In another epic, the *Nostoi*[4] (by Agias of Troezen, *circ.* 750 B.C.), Clytaemnestra aided Aegisthus in the murder, though probably in a subordinate capacity. Further, Pylades was associated with Orestes. And the name of Pylades at once points to Delphi[5],—the agency by which the primitive legend of Orestes was ultimately transformed.

Influence of Delphi.

§ 3. The influence of the Delphic priesthood rose and spread with the power of the Dorians. It did so, not merely because that power was an apt instrument for its propagation, but also because in Hellas at large the time was favourable. The religion of Apollo, as his Pythian interpreters set it forth, was suited to an age which had begun to reflect, but which retained a vivid faith in the older mythology. Here we are concerned with only one aspect of the Apolline cult, that which relates to blood-guiltiness. The Homeric man who has killed another

[1] The Epic Cycle (Ἐπικὸς κύκλος) was a body of epic poems by various hands, arranged in the chronological order of the subjects, so as to form a continuous history of the mythical world. One part of this Cycle consisted of poems concerning the Trojan war. A grammarian named Proclus (*circ.* 140 A.D.?), in his Χρηστομάθεια, or 'Manual of Literature,' gave short prose summaries of the poems in the Trojan part of the Cycle. The Manual itself is lost, but fragments have been preserved by the patriarch Photius (9th century) in his *Bibliotheca*.

[2] The *Cypria* related the origin of the Trojan war, and its progress down to the point at which the *Iliad* begins. (Cp. my *Introduction to Homer*, p. 153.)

[3] *Pyth.* 11. 22. See below, § 8.

[4] The *Nostoi* described the adventures of some Greek heroes on their return from Troy,—especially those of Menelaüs, who visited Egypt, and of Agamemnon, who was slain by Aegisthus and Clytaemnestra. (*Introd. to Homer*, p. 154.)

[5] There happens to be an independent proof (if any were needed) that the religion of Delphi animated the *Nostoi*. The poem related how Calchas committed suicide, because Mopsus, whom he met at Colophon, proved to be a greater seer than himself. Mopsus belongs to the traditions of the Apolline μαντική: he is sometimes called the son of Apollo by Manto, a daughter of Teiresias.

may either pay a fine to the kinsfolk, or go into exile[1]; but in Homer there is no idea that he can be purified by a ritual. In other words, there is the notion of a debt in this respect, but hardly of a sin; of quittance, but not of absolution. It was a somewhat later stage when men began more distinctly to recognise that in cases of homicide there are kinds and degrees of moral guilt which cannot be expressed in the terms of human debtor and creditor. Clearly a man ought to do what the gods command. But what if a god tells a man to do something which most men think wrong? If the man obeys, and if his conduct is to be judged aright, the tribunal, like the instigation, must be divine. Nor is this so only when the opinion offended is that of men. A god may command a mortal to do an act by which some other god, or supernatural being, will be incensed. Suppose, for instance, that a man receives a divine mandate to slay a guilty kinsman; if he obeys, nothing can save him from angering the Erinyes, who resent every injury to kinsfolk.

Purification from blood-guilt.

For questions such as these the Pythian creed provided an answer, or at least a mystic compromise. Apollo, the god of light, is the all-seeing arbiter of purity. A man who commits homicide displeases Apollo, who abhors every stain of blood. But Apollo can estimate the degree of guilt. And he has empowered his servants to administer rites by which, under certain conditions, a defiled person may be freed from the stain. In later days the critics of Apollo could object that he had encouraged crime by thus far alleviating its consequences. But in the age when the doctrine was first put forth, it must have been, on the whole, beneficent. It tempered the fear of capricious or vindictive deities by trust in a god who, as his priests taught, never swerved from equity, and who was always capable of clemency. At the same time it laid the unabsolved offender under a ban worse than mere out-

[1] In *Il.* 9. 632—636 the payment of the fine is indicated as the ordinary course, though *Il.* 24. 480 f. suffices to show that cases of exile were also frequent. In Homeric society the blood-feud is in process of being extirpated by these compromises; and, further, there is already a moral pressure of public opinion on the kinsmen of the slain man to accept the payment of the fine when tendered. See Mr Leaf's paper in the *Journal of Hellenic Studies*, vol. VIII. pp. 122—132.

lawry, for it cut him off from the worship of the temple and of the hearth, and, indeed, from all intercourse with god-fearing men. It made his hope depend on submission to a religion representing the highest spiritual influence which ever became widely operative among the people of pagan Hellas.

The ritual of Apollo the Purifier had already a place in the Cyclic epic called the *Aethiopis*[1], said to have been composed by Arctînus of Miletus, about 776 B.C. More than a century elapsed after that date before Lyric poetry was matured; and meanwhile the worship of the Pythian Apollo, with its ritual of purification from blood, was diffused throughout the Greek world. It was to be expected, therefore, that, when the story of Orestes began to receive lyric treatment, the influence of Delphi should be apparent. If, in avenging his father, Orestes killed Clytaemnestra as well as Aegisthus, the Pythian priesthood had a text than which they could desire none more impressive. For, according to the immemorial and general belief of Hellenes, Orestes did well to avenge Agamemnon. If, however, he slew his mother, the Erinyes were necessarily called into activity. Who, then, was to vindicate the avenger? Who was to assert, even against the Erinyes, that his deed was righteous? Who but Apollo, the supreme judge of purity? And then it was only another step to represent Apollo himself as having prescribed the vengeance. A Greek vase-painting[2] portrays him in the act of doing so. The scene is in the temple at Delphi. Apollo, laurel-crowned, is sitting on the omphalos; in his left hand is a lyre; with the stem of a laurel-branch, held in his right, he is touching the sheathed sword of Orestes, who stands in a reverent attitude before him; he thus consecrates it to the work of retribution. Behind Apollo, the Pythia sits upon the tripod, holding a diadem for the brows of Orestes, when he shall have done the deed[3]; and near her is Pylades.

[1] The *Aethiopis* took up the war of Troy where the *Iliad* left off. It included the death of Achilles; also the contest for his arms between Ajax and Odysseus.

[2] On an amphora found in South Italy (Lucania), and now in the Naples Museum. It is reproduced by Baumeister, p. 1110 (from Rochette, *Mon. inéd.*, pl. 37), and by Michaelis in Jahn's *Electra*, p. 37 (cp. *ib.* p. vii).

[3] Cp. Eur. *El.* 872, where Electra greets Orestes after his slaying of Aegisthus:—
στέψω τ' ἀδελφοῦ κρᾶτα τοῦ νικηφόρου.

§ 4. Stesichorus, of Himera in Sicily, flourished towards the close of the seventh, and in the earlier part of the sixth, century B.C.[1]. The Choral Lyric, which Alcman had already cultivated under the Dorian inspirations of Sparta, received a new development from Stesichorus. He applied it to those heroic legends which had hitherto been the peculiar domain of Epos. In style and in dialect, no less than in choice of themes, he was here essentially an epic poet employing the lyric form[2]. This character, and the popularity which he won by it, are significantly attested in the words of Simonides[3],—'Thus Homer and Stesichorus sang to the people.' One of his most celebrated poems was that in which he told the story of Orestes (Ὀρέστεια). It was of large compass, being divided into at least two books or cantos[4]. The direct sources of information concerning it are meagre, consisting only of a few small fragments (less than twelve lines altogether), gleaned from the passing allusions of later writers. But archaeology comes to the aid of literature. The supplementary evidence of Greek art makes it possible to reconstruct, if not with certainty, at least with high probability, a partial outline of the once famous poem. This has been done by Carl Robert, in an essay on 'The death of Aegisthus,'—one of the series of essays, entitled *Bild und Lied*, in which he brings archaeological illustration to bear upon the heroic myths[5]. The substance of his results may be briefly given as follows.

The Oresteia of Stesichorus.

Its probable outline.

§ 5. A red-figured Attic vase[6], belonging to the first half of the fifth century B.C., depicts a scene which does not come from any extant literary source. Orestes, wearing a cuirass, has

Evidence from art.

[1] Apollodorus (*ap.* Hesychius) places his birth in Ol. 37 (630 B.C.) and his death in Ol. 56 (556 B.C.). Cp. Prof. Hans Flach, *Geschichte der griechischen Lyrik* (1884), p. 316.

[2] Quintilian (10. 1. 62) describes him as *epici carminis onera lyra sustinentem.*

[3] Frag. 53. 4 οὕτω γὰρ Ὅμηρος ἠδὲ Στησίχορος ἄεισε λαοῖς.

[4] Gramm. *ap.* Bekker *Anecd.* II. p. 783, 14 Στησίχορος δὲ ἐν δευτέρῳ Ὀρεστείας κ.τ.λ.

[5] *Bild und Lied: Archaeologische Beiträge zur Geschichte der griechischen Heldensage* (Berlin, 1881). The fifth essay is 'Der Tod des Aigisthos,' pp. 149—191.

[6] Found at Cervetri (Caere), and now in the Museum at Vienna: published in *Monumenti dell' Inst.*, vol. VIII. pl. xv, and described by Benndorf, *Annal. dell' Inst.* (1865) pp. 212—216. Reproduced in O. Jahn's *Electra*, p. 175 (cp. the note by Michaelis, *ib.* p. vii). The vase has been designated as a πελίκη.

plunged his sword into the breast of Aegisthus, who is falling from his seat,—the throne that once was Agamemnon's. Meanwhile, something has startled Orestes; his face is turned away from Aegisthus; he glances over his right shoulder at a woman who hurries up behind him. This is Clytaemnestra, as an inscription certifies. She grasps the handle of an axe with both hands; she is coming to the rescue of Aegisthus. But an old man, wearing the conical hat of a herald, has overtaken her; his left hand grasps her right arm, his right, the axe; her purpose is baffled. Between her and Orestes stands a maiden whose uplifted hands express horror; this (as the artist informs us) is Chrysothemis. Vase A (as we shall call this one) must next be compared with vase B,—another red-figured Attic vase[1] of the fifth century, but of later date than the other. The subject on B is fundamentally the same as on A, but it is curiously abridged, or rather mutilated. Orestes—who here is in full armour, with helmet and greaves as well as cuirass—has dealt the mortal wound to Aegisthus, and is looking straight at him. Clytaemnestra, furiously brandishing her axe, is close behind Orestes,—so close, that nothing can now save him from her blow. Electra (the name is inscribed) stands behind the dying Aegisthus; her outstretched right hand points at Clytaemnestra, her left is raised to the back of her head with a gesture of bewilderment and terror; evidently she is uttering a cry of warning to Orestes. The painter of B was led by considerations of style or convenience to omit a vital feature of A,—viz., the old man who stops Clytaemnestra at the critical moment.

Now A and B belong, as Robert shows, to a small group of vases which must have had a common archetype; and while A has preserved the meaning of the whole scene more truly than B, the latter has preserved some details which A has lost. The scene represented by the archetype was probably as follows:—Orestes, in full armour, slays Aegisthus, who falls from his throne; Clytaemnestra rushes up behind Orestes, with an axe; Electra, standing at the back of Aegisthus, cries out

[1] A stamnos found on the site of Volci in Etruria, and now in the Berlin Museum (no. 1007). Published by Gerhard, *Etrusk. und Campanische Vasenbilder*, pl. xxiv. It may be seen in Baumeister's *Denkmäler*, p. 1113; and in Jahn's *Electra*, p. 148.

to warn her brother; but already the aged herald has seized Clytaemnestra, and defeated her intent. Who is this old man, the herald, who interposes so opportunely? He appears along with Orestes in another work of art, earlier than these vases,—viz., a marble relief, in the developed archaic style, found at Melos[1]. The scene there is as follows:—Electra sits in deep dejection at her father's tomb; the aged Nurse stands behind her. Three travellers have just arrived together; the foremost is the old man with the herald's hat and stave, who is accosting the Nurse; behind him a youth of noble mien (Orestes) stands beside a horse, his left hand resting on its back; a third person (Pylades, or a servant?) follows. The question is answered when it is observed that, according to a widely-spread legend, the person who saved Orestes from the murderers, by carrying him away from Mycenae, was Talthybius, the faithful herald of Agamemnon[2]. Talthybius is here returning to Mycenae with the rightful heir, and preparing the way for the recognition by speaking to the old Nurse, who will remember him. He is the original of the Paedagogus in the *Electra* of Sophocles, and of the Old Man (πρέσβυς) in the *Electra* of Euripides; he also accounts for the prominence given to the herald in the *Agamemnon* of Aeschylus.

§ 6. The scene described above, in which Talthybius once more saves Orestes by foiling the armed Clytaemnestra, must have been taken from some familiar literary source. It was essential for a vase-painter's purpose that his version of a story should be popularly known. What, then, was this source? Certainly not Aeschylus. Vase A is assigned on grounds of style to an earlier date than 458 B.C., the year of the Aeschylean *Oresteia*[3]. But, Literary evidence.

[1] Published by Conze in *Monum. dell' Instit.* vol. VI. pl. 57. Reproduced in Roscher's *Lexikon der gr. und rom. Mythologie*, art. Elektra, p. 1238.

[2] Nicolaüs Damascenus (*flor. circ.* 20 B.C.) fr. 34 (Müller, *Frag. Hist.* vol. III. p. 374) τοῦτον δὲ (Orestes) ἐρρύσατο Ταλθύβιος ἐξαρπάσας, καὶ ἐκθέμενος εἰς τὴν Φωκίδα παρὰ Στρόφιον. The legend appears also in the so-called 'Dictys Cretensis,' bk. 6, c. 2, *Talthybius Oresten Agamemnonis filium manibus Aegisthi ereptum Idomeneo, qui apud Corinthum agebat, tradidit.* This work, written probably in the fourth cent. A.D. by one Septimius, purports to be translated from a history of the Trojan war by a Cretan contemporary with that war, named Dictys. See Teuffel, *Hist. Rom. Lit.*, vol. II. § 416.

[3] Robert, *Bild und Lied*, p. 160.

even apart from this fact, it is evident that the scene has not been suggested by anything in the *Choephori*. Clytaemnestra there calls, indeed, for an axe, when she hears that Orestes has slain Aegisthus (v. 889):

> δοίη τις ἀνδροκμῆτα πέλεκυν ὡς τάχος·
> εἰδῶμεν ἢ νικῶμεν ἢ νικώμεθα.

But there is no time for her to obtain the weapon; at that moment Orestes confronts her. Her futile cry rather indicates that Aeschylus had in mind some earlier version which actually armed her with an axe at a similar crisis. And in Sophocles, too, we find that the axe is prominent. The murder of Agamemnon by the guilty pair is thus described (v. 99): *σχίζουσι κάρα φονίῳ πελέκει*. Still more significant is the passage in which Sophocles describes the axe itself as resenting the deed of which it was made the instrument (482 ff.):—

> οὐ γάρ ποτ' ἀμναστεῖ γ' ὁ φύσας σ' Ἑλλάνων ἄναξ,
> οὐδ' ἃ παλαιὰ χαλκόπλακτος ἀμφάκης γένυς,
> ἃ νιν κατέπεφνεν αἰσχίσταις ἐν αἰκίαις.

Some Roman sarcophagi[1], on which the story of Orestes is treated, show three Erinyes sleeping at the tomb of Agamemnon. Among them lies the axe of Clytaemnestra,—a symbol, as with Sophocles, of the crime which calls for vengeance.

The *Oresteia* of Stesichorus was popular at Athens in the fifth century B.C. There is a striking proof of this. Aristophanes, in the *Peace* (775 ff.), has adopted some verses from the beginning of that *Oresteia*[2], without naming Stesichorus. He could reckon on his playful allusion to so famous a poem being at once recognised by an Athenian audience. Between the *Odyssey* and Aeschylus, no other handling of the subject seems to have rivalled the work of Stesichorus in celebrity. In the epic

[1] Robert, *Bild und Lied*, p. 177, n. 23. One of these sarcophagi, that in the Museo Pio-Clementino in the Vatican, is reproduced (from Visconti, Mus. Pio-Clem. v. 22) in Baumeister's *Denkmäler*, p. 1115. The three sleeping Erinyes, with the axe, occupy the left part of a relief of which the centre represents the slaying of Clytaemnestra and Aegisthus. Michaelis (*Arch. Zeit.* 1875, p. 107) was the first to point out that these Erinyes form a separate scene.

[2] The scholiast on Ar. *Pax* 775 and 800 informs us that the quotations are from Stesichorus, and in 797 refers to the Ὀρέστεια. They are fragments 31—34 in Bergk.

Nostoi, where the deed of Orestes was only one of many episodes, it would be treated, one may suppose, on a relatively small scale.

Now it is known that Stesichorus made Clytaemnestra kill her husband by wounds on the head,—probably, therefore, with the axe, as Sophocles describes in the passages quoted above. This appears from the nature of the dream which terrified the Clytaemnestra of Stesichorus just before the retribution. A serpent approached her with gore upon its head, and then changed into Agamemnon:—

> τᾷ δὲ δράκων ἐδόκησε μολεῖν κάρα βεβροτωμένος ἄκρον·
> ἐκ δ' ἄρα τοῦ βασιλεὺς Πλεισθενίδας ἐφάνη[1].

Such a dream would necessarily (according to Greek ideas) act upon her mind in the manner described by the Attic dramatists. In the *Oresteia* of Stesichorus, just as in the *Choephori* and in the Sophoclean *Electra*, the guilty and terrified woman must have sent propitiatory offerings to the grave of her murdered husband. But, like the dramatists again, the lyric poet would make her send them by the hands of some one else; even her hardihood could not dispense with an intermediary in this case. Whom did Stesichorus choose as her emissary? It is a notable fact that Electra, who is unknown to Homer, appears in the fifth century B.C. as a central personage of the story. And it seems that Aeschylus was not the first poet who had spoken of her. The earliest writer recorded as mentioning her is a lyric poet named Xanthus, who said that her original name was Laodicè, and that she was called Electra because she was so long unmarried (ἄλεκτρος); an

First mention of Electra.

[1] Frag. 42 (ed. Bergk), preserved by Plut. *De sera Numinis vindicta*, c. 10.

Robert (*Bild u. Lied*, p. 171) thinks that these two verses give only the first part of the dream as imagined by Stesichorus, and that the rest may be inferred from Aeschylus. When the serpent changed into Agamemnon, the offspring of his renewed union with Clytaemnestra was the serpent who, as she dreams in the *Choephori*, drew blood in sucking her breast.

It has struck me that the missing link between the Stesichorean and the Aeschylean dream—viz., the renewed conjugal union—may be traced, as a reminiscence, in the language of Sophocles, where Chrysothemis describes her mother's vision (417 f.):—
λόγος τις αὐτὴν ἔστιν εἰσιδεῖν πατρὸς | τοῦ σοῦ τε κἀμοῦ δευτέραν ὁμιλίαν | ἐλθόντος εἰς φῶς.

Xanthus.

etymology which points to a Dorian source (Ἀλέκτρα)[1]. Stesichorus, we are told, mentioned Xanthus as a lyric predecessor, and adapted much from him. The *Oresteia* is especially named as a work in which Stesichorus was thus indebted to Xanthus[2]. How far, and in what sense, that statement is true, cannot now be known; but it is at least certain that Xanthus remained wholly obscure, while Stesichorus was widely popular. The introduction of Electra may be one of the points in which the Stesichorean *Oresteia* was indebted to Xanthus: and the fact of her figuring in that poem would fully explain her later prominence. Let us suppose, then, that Stesichorus, like Aeschylus, sent Electra with Clytaemnestra's offerings to Agamemnon's tomb. Orestes, on his return, would hasten to make his offerings there—as is assumed by all the three Attic dramatists. At the tomb the brother and sister would meet and recognise each other, as they do in Aeschylus. We know that Stesichorus brought in the nurse, whom he called Laodameia[3]. Pindar makes a nurse save Orestes from the hands of Clytaemnestra, but he does not say that she carried him out of Argolis[4]. The Laodameia of Stesichorus may have done likewise—giving Orestes to the trusty Talthybius, who carried him forth, and

[1] Aelian *Var. Hist.* 4. 26 Ξάνθος ὁ ποιητὴς τῶν μελῶν, ἐγένετο γὰρ οὗτος πρεσβύτερος Στησιχόρου τοῦ Ἰμεραίου, λέγει τὴν Ἠλέκτραν τοῦ Ἀγαμέμνονος οὐ τοῦτο ἔχειν τοὔνομα πρῶτον, ἀλλὰ Λαοδίκην. ἐπεὶ γὰρ Ἀγαμέμνων ἀνῃρέθη, τὴν γὰρ Κλυταιμνήστραν ὁ Αἴγισθος ἔγημε καὶ ἐβασίλευσεν, ἄλεκτρον οὖσαν καὶ καταγηρῶσαν παρθένον Ἀργεῖοι Ἠλέκτραν ἐκάλεσαν διὰ τὸ ἀμοιρεῖν ἀνδρὸς καὶ μὴ πεπειρᾶσθαι λέκτρου.

[2] Athen. 12. p. 513A (quoting from Megacleides, who wrote περὶ Ὁμήρου, and was, as some think, a peripatetic): καὶ Ξάνθος δ' ὁ μελοποιός, πρεσβύτερος ὢν Στησιχόρου, ὡς καὶ αὐτὸς ὁ Στησίχορος μαρτυρεῖ, ὥς φησιν ὁ Μεγακλείδης, οὐ ταύτην αὐτῷ (Heracles) περιτίθησι τὴν στολήν, ἀλλὰ τὴν Ὁμηρικήν, πολλὰ δὲ τῶν Ξάνθου παραπεποίηκεν ὁ Στησίχορος, ὥσπερ καὶ τὴν Ὀρεστείαν καλουμένην.

The meaning of παραπεποίηκεν seems to be 'adapted.' It certainly need not mean 'spoiled in copying,' as Schweighäuser takes it ('dum mutuatus est, mutavit et corrupit').

Robert, *Bild und Lied*, p. 174 f. thinks that Megacleides was the source of Aelian also (see last note), and thus is our sole authority for the existence of this Xanthus. That Stesichorus mentioned some one named Xanthus cannot be doubted; but whether his debt to an earlier lyric poet of that name was such as Megacleides affirms, is (the critic thinks) very questionable. It is certainly strange that, if Xanthus was so important a source to Stesichorus, absolutely nothing should have come down to us concerning him, beyond the two meagre notices above quoted.

[3] Schol. on Aesch. *Cho.* 733.

[4] *Pyth.* 11. 17.

in due time came back with him[1]. After the recognition of Orestes by Electra at the tomb, Stesichorus may have related the vengeance in the manner depicted on the Attic vases above mentioned. We know that Euripides was following Stesichorus in representing Orestes as defending himself against the Erinyes with the bow and arrows given by Apollo[2]. And the fact that the Stesichorean Orestes was pursued by the Erinyes shows that he slew Clytaemnestra as well as Aegisthus.

Summary. § 7. A combination of literary with artistic evidence leads, then, to the hypothesis that the *Oresteia* of Stesichorus was planned somewhat as follows. Clytaemnestra slew her husband by striking him on the head with an axe. The nurse Laodameia saved the young Orestes, and entrusted him to his father's faithful herald Talthybius, who carried him away,—probably to Phocis[3]. After some years, Clytaemnestra has the alarming dream, and sends Electra (accompanied by the nurse) with gifts to Agamemnon's tomb. Orestes arrives there with Talthybius, and is recognised by his sister. He then enters the house, while Talthybius keeps watch near the doors[4]. Clytaemnestra, hearing the shriek of the dying Aegisthus, rushes to his aid with an axe; a cry from Electra warns Orestes of the peril; but Talthybius has already seized Clytaemnestra; who is presently slain by her son. The Erinyes then appear to Orestes, who defends himself with the bow and arrows given by Apollo[5].

[1] The relief from Melos has already been noticed, in which Talthybius and Orestes find Electra and the nurse at the tomb (p. xvii). The period indicated by the style of that work is the latter part of the sixth century B.C., when the *Oresteia* of Stesichorus was already well-known; and nothing is more likely than that the artist of the relief was indebted to that source.

[2] Schol. on Eur. *Or.* 268 δὸς τόξα μοι κερουλκά, δῶρα Λοξίου.

[3] The influence of Delphi on the poem of Stesichorus appears in the fact that Apollo provides Orestes with the means of defence against the Erinyes; and it is therefore not unlikely that the refuge of Orestes was with Strophius at Crisa. Whether Stesichorus brought in Pylades, there is nothing to show.

[4] As the Paedagogus does in Sophocles (*El.* 1331 f.).

[5] There is no clue to the manner in which Stesichorus managed the sequel. He may have followed the local Peloponnesian legend, which assigned a refuge to Orestes at the Arcadian town of Oresthеion (Thuc. 5. 64) in Parrhasia, the primitive home of the Orestes-myth. Robert (*Bild und Lied*, p. 181, n. 30) finds a possible trace of this in Eur. *Or.* 1643 ff.

Influence of Stesichorus on the dramatists.

If this hypothesis be even approximately correct,—and I, at least, am persuaded that it is so,—the result is of considerable interest, not merely in relation to Stesichorus, but also in its bearing on the Attic dramatists. It would appear that Aeschylus followed the general outlines of Stesichorus pretty closely; while Sophocles, who did not do so, has retained at least one Stesichorean trait, the part of the old man. Aeschylus did not need him, since *his* Clytaemnestra herself sent Orestes to Strophius; on the other hand, he retains the part of the nurse, which for Sophocles was superfluous. But even if the hypothesis be rejected, there remains that fragment of the Stesichorean poem which describes Clytaemnestra's dream. This proves that Stesichorus conceived her in a manner which was much nearer to the Aeschylean than to the Homeric. And this change—whether first made by him or not—was connected with another of still larger scope. Stesichorus related in the *Oresteia* that Tyndareus had incurred the anger of Aphroditè, who doomed his daughters, Helen and Clytaemnestra, to evil careers[1]. Here is the tendency—wholly absent from the *Iliad*—to bring crimes into the house of Pelops. The Dorian conquerors of Peloponnesus envied the renown which the old local lore, worked up by Ionian art in the *Iliad*, had shed around their Achaean predecessors, the ancient masters of Mycenae and Sparta. Under Dorian influences, the story of the Pelopidae was interwoven with those dark threads which appear in Attic Tragedy, while brighter traits were given to the legends of Heracles and the Heracleidae.

Pindar

§ 8. Between Stesichorus and Aeschylus, the only poet who illustrates the story of Orestes is Pindar. In the eleventh Pythian ode (478 B.C.), he describes a victory in the Pythian games as won 'in the rich corn-lands of Pylades, host of Laconian Orestes; whom, when his sire was murdered, the nurse Arsinoè rescued from the violent hands of Clytaemnestra and from her deadly guile.' That 'pitiless woman' slew Aga-

[1] Frag. 35. It was from Hesiod that Stesichorus derived this story. It is probable that the Κατάλογος of Hesiod contained references to the crimes in the house of Pelops: see Robert, *Bild u. Lied*, p. 189.

memnon and Cassandra. What, asks Pindar, was her motive? Was it 'the slaying of Iphigeneia at the Euripus'? Or was it an adulterous passion? 'Meanwhile, Orestes, a young child, became the guest of the aged Strophius, who dwelt at the foot of Parnassus. But in time, with the help of Ares, he slew his mother, and laid Aegisthus in blood[1].'

Three points in this sketch are noteworthy. (1) Pindar makes Orestes 'a Laconian'; following the tradition, adopted also by Stesichorus and Simonides[2], that Amyclae in Lacedaemon was the place where Agamemnon was slain[3]. (2) The house of Strophius, 'at the foot of Parnassus,' is the refuge of Orestes; and Pylades is his friend. Probably the *Nostoi* (*circ.* 750 B.C.), in which Pylades figured, gave this account; but Pindar is the earliest extant source of it[4]. (3) Clytaem-

[1] Pind. *Pyth.* 11. 15—37. [2] Schol. on Eur. *Or.* 46.

[3] *Pyth.* 11. 31 *θάνεν μὲν αὐτὸς ἥρως Ἀτρεΐδας | ἵκων χρόνῳ κλυταῖς ἐν Ἀμύκλαις.* Pausanias (3. 19. 5) saw at Amyclae memorials of Agamemnon, Clytaemnestra and Cassandra.

The dominant influence of Sparta on the early development of the Dorian Choral Lyric may possibly help to explain how, in the lyric age, the local tradition of Lacedaemon could prevail over the Homeric version on a point of such importance. It is certainly a curious illustration of Dorian influence in modifying the Achaean legends of the Peloponnesus—though, in this case, the influence was not permanent, as it was in blackening the family history of the Pelopidae.

[4] In his brilliant and suggestive Introduction to the *Choephori*, Mr Verrall holds (p. xix, note 1) that Pindar gives no countenance to the legend followed by Euripides, that Pylades was the son of Strophius. Pindar, he thinks, suggests no connection between them. "The home of Pylades in the 'rich fields' of Cirrha is distinguished clearly from that of Strophius on 'the foot (spur) of Parnassus,' that is to say at Crisa."

Is this so? Pindar first designates the Pythian festival by the words *ἀγῶνι... Κίρρας* (*Pyth.* 11. 12), and presently adds that the victory of which he sings was won *ἐν ἀφνεαῖς ἀρούραισι Πυλάδα* (*ib.* 15). In *Pyth.* 10. 15 f. the Pythian festival is similarly designated as *βαθυλείμων ὑπὸ Κίρρας ἀγὼν. | πέτραν*: where *Κίρρας...πέτραν* is clearly equivalent to the *Κρισαῖον λόφον* of *Pyth.* 5. 35, and the *Κρισαίαις ἐνὶ πτυχαῖς* of *Pyth.* 6. 18. It is the spur of Parnassus under which Crisa was situated: there was no such *πέτρα* or *λόφος* near the site of Cirrha on the gulf. And, by adding *βαθυλείμων*, Pindar interprets this large sense of *Κίρρας*. In his time the town of Cirrha no longer existed (see n. on Soph. *El.* 180). The plain in which the Pythian games were held extended from the site of Cirrha on the south to that of Crisa (the seat of Strophius) on the north. It was called 'Cirrhaean' as well as 'Crisaean.' Hence the festival could be called 'the contest of Cirrha,' and its scene could also be identified with 'the cornlands of Pylades.'

Was Euripides (in *I. T.* 917 f.) the first poet, as Mr Verrall suggests, who made Strophius a brother-in-law, and Pylades a nephew, of Agamemnon? It seems hardly

nestra, not Aegisthus, is in the foreground; and the speculation as to her *motive* reminds us that the myth had now grown into a shape which was ready for dramatic handling. Twenty years after this ode was written, Aeschylus produced his *Oresteia*.

Aeschylus. § 9. A poet imbued with the ideas of Aeschylus could never have accepted the view presented in the *Odyssey;* that the vengeance of Orestes was a simply righteous retribution, by which the troubles of the house were closed. To the mind of Aeschylus the version which Stesichorus had followed would naturally commend itself: Orestes, the slayer of a mother, could be saved from the Erinyes only by divine aid. And the trilogy, the distinctively Aeschylean form of work, was a framework perfectly suited to such a conception. Clytaemnestra's crime is the subject of the *Agamemnon;* the vengeance of Orestes fills the *Choephori;* and the judgment upon him is given in the *Eumenides*.

The *Agamemnon* is pervaded from first to last by the thought of the hereditary curse upon the house: Clytaemnestra, indeed, identifies herself with this 'ancient, bitter Alastor'; and the Argive Elders recognise that this dread power, though it does not excuse her, has presumably helped her[1]. She is the principal agent in the crime. Her dominant motive is not love of her paramour, but hatred of the husband who slew Iphigeneia[2]. Aegisthus is a dastard, 'the wolf mated with the lioness'[3]; at the close he blusters, and threatens the Elders, while the strong woman treats them with a cold scorn. The shadow of the vengeance is cast before. Cassandra predicts the return of the exiled heir; 'for the gods have sworn a great oath[4].' And the Chorus reply to the menaces of Aegisthus by reminding him that Orestes lives[5].

probable. Anaxibia, daughter of Pleisthenes by Aëropè, and sister of Agamemnon, was mentioned by Hesiod (Tzetzes, *Exeg. in Iliad.*, p. 68, 20); and as her only mythological function was to be the wife of Strophius and the mother of Pylades, it may be supposed that Hesiod knew those relationships. As we have seen, the association of Pylades with Orestes dates at least from the *Nostoi* (*circ.* 750 B.C.).

[1] *Agam.* 1500—1508.

[2] *ib.* 1415 ff.: 1431—1447: 1526: 1555.

[3] *ib.* 1258. [4] *ib.* 1280 ff. [5] *ib.* 1646, 1667.

Analysis of the *Choephori*

I. Prologue: 1—21.

The *Choephori* begins with a scene at Agamemnon's grave, near the palace[1]. Orestes, who has just arrived from Phocis, enters with Pylades, and lays a lock of his own hair on the tomb. A train of women, dressed in mourning, approaches. These are fifteen Trojan captives, now domestics of the palace, who form the Chorus. They escort Electra. Orestes thinks that he recognises his sister, and draws aside, with Pylades, to observe the procession.

Parodos: 22—83.

The Chorus chant the parodos, and we learn that they have come with libations to the tomb. 'The impious woman' has been alarmed by a dream; and the sooth-sayers declare that the dead king is wroth. But such offerings, the Chorus add, cannot atone for her deed. Agamemnon inspired reverence by his majesty; the usurpers rule by fear alone. How long will justice tarry?

II. First episode: 84—584.

Electra asks the Chorus what prayer she is to utter in pouring the libations[2]. Can she ask the dead to receive these gifts from the murderess? Or shall she present them in silence? Guided by the counsel of her attendants, she prays to Hermes, and to her father's spirit,—with a special petition that Orestes may return.

In pouring the drink-offerings on the tomb, she finds the lock of hair, and turns in excitement to the Chorus. It resembles her own, and she surmises that it is the hair of Orestes,—not brought by him, of course, but sent. Presently she notices foot-marks, which have a resemblance to her own. Orestes now steps forward, and, after a short dialogue, reveals himself. She at first fears an imposture, but is convinced by his appeal to the signs which she had already seen, and also to a third,—a piece of work embroidered by her own hand.

[1] Mycenae is not named by Aeschylus, but is not excluded by his mention of 'Argos' (*Ag.* 24, etc.), where it may mean the land, as in Soph. *El.* 4 (n.). See on this point W. G. Clark, *Peloponnesus*, pp. 70 ff. (1858).

[2] Electra enters with the Chorus at v. 22, but it is not till v. 84 that she speaks. Aeschylus knew the dramatic effectiveness of such silence. In the *Persae*, when the Messenger first announces the disaster at Salamis, he is interrupted by the Chorus, but Atossa is mute till v. 290 (σιγῶ πάλαι). In the *Prometheus Vinctus* it is only at v. 88 that the sufferer's voice is heard. Cassandra is long dumb before Clytaemnestra (*Ag.* 1035—1071). The Aristophanic Euripides criticises this device, but the god Dionysus reproves him:—ἐγὼ δ' ἔχαιρον τῇ σιωπῇ (*Ran.* 911 ff.).

She welcomes him as 'the hope awaited with tears, the heir and the deliverer[1]'; to her, at once father, mother, sister[2], and brother. Orestes responds with a prayer to Zeus for Electra and himself. He then declares the oracle of Apollo, commanding him, under terrible penalties, to avenge his father. 'Must not such oracles be trusted? In any case, the deed must be done[3].'

Kommos: 306—478. Then comes one of the most characteristic and magnificent passages of the play,—a prolonged lyric chant or dirge (kommos), in which the Chorus, Orestes, and Electra take part by turns. It is a solemn litany, addressed to the divine powers who are to aid the vengeance, and to the spirit of the dead.

After the lyric chant, Orestes and Electra continue in iambic verse the same strain of supplication. Then Orestes asks why his mother had sent gifts to the tomb? She dreamed—the Chorus reply—that she gave birth to a serpent, and was suckling it, when it drew blood from her breast. Orestes accepts the omen: the part of the serpent shall be his own.

He announces his plan. Electra is to enter the house. He and Pylades will arrive at the outer gate[4], wearing the garb of travellers, and imitating the Phocian accent[5]. Electra now goes within, while Orestes and Pylades withdraw to prepare for their enterprise.

First stasimon: 585—652. The Chorus, left alone, comment on the power of passion over women; Althaea wrought the death of Meleager, and Scylla, of Nisus; the Lemmian women slew their lords. And this house, too, has known such a deed. But now 'the anvil of Justice is firmly set, and Fate is forging the sword.'

Here ends the first of the three main chapters or 'acts' into which the drama falls.

III. Second episode: 653—782. Orestes and Pylades are courteously received by Clytaemnestra. He describes himself as a Phocian from Daulis. With his companion, he was on his way to Argos, when a Phocian

[1] *Cho.* 236 δακρυτὸς ἐλπὶς σπέρματος σωτηρίου.

[2] In the *Choephori* no living sister of Electra is mentioned.

[3] *Cho.* 297 f. τοιοῖσδε χρησμοῖς ἆρα χρὴ πεποιθέναι; | κεἰ μὴ πέποιθα, τοὔργον ἔστ' ἐργαστέον.

[4] *Cho.* 561 ἐρκείους πύλας, as distinguished from those of the women's apartments mentioned in 878 (γυναικείους πύλας).

[5] *Cho.* 563 ἄμφω δὲ φωνὴν ἥσομεν Παρνησίδα, | γλώσσης ἀϋτὴν Φωκίδος μιμουμένω.

named Strophius—a stranger—asked him to carry the news that Orestes was dead, in case the youth's friends should wish to fetch the ashes home.—Clytaemnestra speaks, or rather declaims, as the afflicted mother, and then has the two visitors ushered into the guest-chambers, saying that she will break the sad news to 'the master of the house.'

A short choral ode follows. It is time that deceiving Persuasion should help the avenger, and that Hermes of the shades should be his guide. Choral song: 719—733.

An old slave-woman, who had been the nurse of Orestes, then comes forth, having been sent by Clytaemnestra to summon Aegisthus. She mourns for Orestes,—recalling, with quaint pathos, all the trouble that the child had given her.—It seems that the queen has ordered Aegisthus to come *with armed attendants*[1]. The Chorus prevail on the nurse not to give this part of the message, but to summon Aegisthus alone. At the same time they give her a hint that Orestes still lives, and that all may yet be well.

In the second stasimon the Chorus invoke Zeus, Apollo and Hermes. Next, apostrophising Orestes as though he were present, they exhort him to answer his mother's cry, 'my son,' with the name of 'father,' and to bear a heart like that of Perseus when he slew the Gorgon Medusa[2]. Second stasimon: 783—837.

Aegisthus enters. The report that Orestes is dead seems to him doubtful. Women are credulous. He must see the messenger, who will not impose on *him*. And so he enters the house. IV. Third episode: 838—854.

A moment of suspense is marked by the short third stasimon. Now is the struggle that must bring ruin or freedom. May Orestes succeed! Third stasimon: 855—868.

The shriek of the dying Aegisthus is heard within. A slave runs out, crying that his master is slain; and, knocking at the door of the women's apartments, summons Clytaemnestra. She knows that she is lost; but her spirit never quails; she calls for a battle-axe—'let us see if we are to conquer or to fall.' But, before she can obtain a weapon, Orestes comes forth:—'Tis for thee that I am looking;—with *him*, 'tis well enough.' V. Fourth episode: 875—934.

[1] *Cho.* 769 ἄγειν κελεύει δορυφόρους ὀπάονας.
[2] *Cho.* 827 ff.

She appeals to her son by the breasts that suckled him. For one instant he falters, and asks Pylades what to do. Pylades (who speaks only here) briefly reminds him of Apollo's command, and adds; 'better the enmity of all men than of heaven.' Orestes wavers no more. In vain Clytaemnestra pleads that Fate shares the blame for her deeds; in vain she speaks of Agamemnon's sins, and threatens her son with the avengers of a mother. How, he retorts, can he escape a father's, if he spare her? She cries that her dream has come true; this is the serpent that she suckled. He drives her into the house, to slay her where Aegisthus fell[1].

Fourth stasimon: 935—972.

The Chorus exult in the retribution and the deliverance. Here ends the second 'act' of the play.

VI. Exodos: 973—1076.

Then the spectators are shown the corpses of Clytaemnestra and Aegisthus, with Orestes standing beside them. He is prepared to seek the protection of Apollo, and bears in his hand the emblem of supplication, an olive-bough twined with wool[2]. He denounces the crime of the murderers who have been slain, and displays the robe which Clytaemnestra cast over Agamemnon, 'like a net,' when she slew him in the bath. Let the Sun-god behold it, that he may bear witness for the avenger in the day of trial. But, as he proceeds, a strange vehemence and a strange anguish begin to trouble his speech; 'woe is me for my deeds, and for my doom, and for all our house; woe is me for my victory—and my defilement[3].' He is going mad, and in terrible words he says that he knows it; he feels like a driver whose horses are running away. But, before his mind fails, he will protest that his deed was just, and was commanded by Apollo...Now he cries out that he sees forms clad in dusky robes, with snaky locks,—the avengers of his mother. 'Ye cannot see them,' he exclaims to the Chorus, 'but I see them... They drive me forth':—and so he rushes from the scene. The Chorus pray that Apollo may protect him. 'What shall be the

[1] *Cho.* 904 ἔπου, πρὸς αὐτὸν τόνδε σὲ σφάξαι θέλω. The short dialogue follows, and v. 930 marks the moment when she is slain: ἔκανες δν οὐ χρῆν, καὶ τὸ μὴ χρεὼν πάθε.

[2] *ib.* 1035 ξὺν τῷδε θαλλῷ καὶ στέφει.

[3] *ib.* 1016 f. ἀλγῶ μὲν ἔργα καὶ πάθος γένος τε πᾶν, | ἄζηλα νίκης τῆσδ' ἔχων μιάσματα.

consummation? Whither shall the fury of disaster go, ere it finish its course, and be laid to rest?'

Supernatural agency.

§ 10. The leading characteristic of the *Choephori* is the tremendous importance of those invisible and supernatural allies who assist the vengeance. Zeus, Apollo, Hermes, Hades, the spirit of Agamemnon, are felt throughout as if they were present with the human agents. This is the significance of the prolonged scene at the tomb, which forms more than one half of the play. It is not properly a suspension of action, but rather a dramatic prelude, emphasising the greatness of the issues involved in the action to come. It brings out the heinousness of the crime which calls for retribution, the appalling nature of the divine mandate to Orestes, and the supreme need of arousing and marshalling those superhuman forces which alone can secure the victory. The human strategy, as subsequently developed, is not especially skilful. The story told to Clytaemnestra by the pretended Phocian, who mentions the death of Orestes as a bare fact casually learned from a stranger, was not well fitted to find ready credence with the astute woman whose fears had just been quickened, as the conspirators knew, by a warning dream,—even if they assumed that she had missed the meaning which her dream at once conveyed to Orestes. And that Clytaemnestra did, in fact, suspect the 'Phocian's' story appears from her wish that Aegisthus should bring his body-guards. But then again the old nurse of Orestes was hardly the safest person to whom a message of such critical moment could be entrusted. The gods indeed justify the maxim of Pylades; they are the worst enemies of the guilty.

Clytaemnestra.

From the moment when the two 'Phocians' enter the house, the swiftness of the concentrated action is unchecked, save by that brief pause in which the tragic interest culminates,—the dialogue between Clytaemnestra and her son. She holds the same place in the retribution which she held in the crime. Her death is the climax; it is by her Erinyes that Orestes is driven forth to seek refuge with Apollo. The fate of Aegisthus is a subordinate incident[1]. Though Clytaemnestra's longest

[1] In *Cho.* 989 . Orestes says:—*Αἰγίσθου γὰρ οὐ λέγω μόρον· | ἔχει γὰρ αἰσχυντῆρος, ὡς νόμος, δίκην.*

speech is limited to twelve lines, and her whole part to forty-six, Aeschylus has been marvellously successful in continuing that sense of horror, hard to describe or to define, which she produces in the *Agamemnon*. When she welcomes the strangers, there is in her language a ghastly reminiscence of another welcome which she had given beneath that roof; they will find, she tells them, 'warm baths, a couch to give rest from toil, and the presence of just eyes'; this is a house in which travellers arriving from a long journey find—'what is fitting[1].'

Orestes. The attitude of the Aeschylean Orestes is illustrated by the nature of the command which he obeys. In the play of Sophocles the oracle briefly directs that he shall take the just vengeance without the aid of an armed force. But in the *Choephori* he speaks of reiterated admonitions from the god, full of explicit threats as to the penalties which await him if he *refuses* to act. Spectral terrors shall haunt him in the night; leprous ulcers shall rise upon his flesh; his whole body shall be shrivelled and blasted with torturing disease; he shall be an outcast, under a ban cutting him off from human fellowship and from the altars of the gods. Oracles of such a tenor plainly intimate that the task prescribed was one from which even a brave man might recoil. Apollo's purpose is to make Orestes feel that disobedience is the greater of two evils. It is dreadful to shed a mother's blood, but worse to leave a father unavenged. In the *Choephori* Orestes is indeed resolute; not, however, because the duty before him is simple, but because the god's messages have braced him to perform it. Once—at the moment when a mother's claim to pity is presented in the most pathetic form—he does hesitate;—Πυλάδη, τί δράσω; μητέρ' αἰδεσθῶ κτανεῖν[2]; But Pylades reminds him of the god's word. It will presently be seen how marked is the contrast here between Aeschylus and Sophocles.

Electra. The Electra of Aeschylus appears to have no sister living. She performs the errand which Sophocles assigns to Chrysothemis, by carrying her mother's gifts to the tomb; she could not refuse, for she is virtually a slave[3]. Turning to the real

[1] *Cho.* 668—671: 710 f. [2] *Cho.* 899. [3] *Cho.* 135 ἀντίδουλος.

slaves, her companions, she appeals to the common hatred which unites them[1], and asks what prayer she is to make. The Sophoclean Electra would hardly have sought advice on that point; yet the question is in place here, since her action, if contrary to the queen's orders, might compromise her unhappy escort. The heroic fortitude and bold initiative of the Sophoclean Electra are qualities which Aeschylus, with his different plan, has not desired to portray; but he has done full justice to her steadfast and affectionate loyalty. And with regard to the actual mechanism of the plot, she is, in one sense, even more important with Aeschylus than with Sophocles. It rests with her alone to decide whether the young stranger is her brother, and, if she is convinced, to aid his plan within the house. The latter service is assigned by Sophocles to the old man, who could also have established the identity of Orestes, if there had been need. When the 'recognition' has been effected, and the prayers at the tomb are over, the Aeschylean Electra can be dismissed from the scene. Orestes directs her to go in, and watch events in the house. She does not speak after verse 509, and is not seen after verse 584; that is, she appears only in the first of the three 'acts' into which the play may be divided.

Minor persons.

The part of Aegisthus is notably brief, even allowing for the indifference with which his fate is treated. He merely passes across the scene; fourteen verses are all that he has to speak. The part of the Nurse is a masterpiece in its kind. And we note the happy inspiration by which Pylades is made to break silence once—at the supreme moment—as the voice of Apollo.

The Chorus.

Nearly a third of the play is lyric. The Chorus have their share in the action; at the outset they are the counsellors of Electra; they persuade the Nurse to help the plan; and they send Aegisthus forward to his doom. But their function is, above all, to interpret the sense of reliance upon divine aid. 'Justice may delay, but it will come,' is the burden of the choral song; 'the sinner shall suffer' (*δράσαντι παθεῖν*); 'even now, Destiny is preparing the sword.' And when, at the close, a dark cloud gathers over Orestes, it is with unwavering faith that

[1] *Cho.* 101 *κοινὸν γὰρ ἔχθος ἐν δόμοις νομίζομεν.*

the Chorus commend him to Apollo, though no human eye can pierce the gloom which rests upon the future.

The title '*Choephori*.'

No one of the three Greek plays on this subject takes its name from Orestes, though his deed forms the central interest. Aeschylus calls his play the *Choephori*, because that title suggests the claim of the murdered father—as *Eumenides* expresses that of the mother slain by a son—and therefore suits the link in the trilogy. On the other hand, if the story was to be treated in a single play, the *antecedents* of the vengeance became especially important. Electra, the daughter who, remaining at home, had been faithful to her father's memory throughout the interval between the flight and the return of Orestes, was the character best fitted to supply the needful background. Thus far, Sophocles and Euripides had the same motive for describing their subject by her name.

The *Electra* of Sophocles.

§ 11. In the case of Sophocles there was a further reason. He reverts to the epic view that the deed of Orestes is simply laudable, and therefore final. It suited this aim to concentrate the sympathies of the spectators against Clytaemnestra as well as Aegisthus. And nothing could be more effective for that purpose than to show how their long oppression had failed to break down the heroic constancy of Electra.

We will now trace the plot of Sophocles.

Analysis of the play. I. Prologue: 1—120.

The scene is laid before the palace of the Pelopidae at Mycenae. Three persons enter,—on the left of the spectator, for they are travellers from a distant place. These are, Orestes, who is about twenty years of age; his Phocian friend Pylades (son of Strophius, king of Crisa near Delphi—from whose home they come); and an old man, a faithful retainer of Agamemnon, who had been the paedagogus of Orestes, and had secretly carried him, as a child, away from Mycenae to Crisa, at the time when Agamemnon was slain.

The old man points out to Orestes the chief features in the landscape before them, and then exhorts the two youths to concert their plan of action without delay; already it is the hour of dawn, and the morning-song of the birds is beginning.

Orestes, in reply, states the purport of the oracle given to

him at Delphi. Apollo commanded him to 'snatch his righteous vengeance by stealth,' without the aid of an armed force. He then sets forth his plan. The old man is to enter the palace in the guise of a messenger sent by Phanoteus, a Phocian prince friendly to Clytaemnestra and Aegisthus. He is to announce that Orestes has been killed in a chariot-race at the Pythian games. Meanwhile Orestes and Pylades will make offerings at the tomb of Agamemnon near the palace. They will then present themselves in the house, bearing a funeral urn. They, like the old man, will pretend to be Phocians, who have brought the ashes of Orestes to Mycenae.

A female voice of lament is now heard in the house (v. 77). Orestes asks if it can be Electra's, and proposes to wait and listen; but the old man dissuades him. All three now leave the scene (v. 85).

Electra comes out of the house; she is alone, for the Chorus have not yet appeared. Greeting the 'pure sunlight and the air,' to which her sorrow has so often been uttered at dawn, she speaks of the grief which ceases not, day or night, for her father, whom the wicked pair struck down, 'as woodmen fell an oak.' She invokes the Powers of the nether world to avenge him,—and to send her brother; for her own strength is well-nigh spent. (θρῆνος ἀπὸ σκηνῆς: 86—120.)

The Chorus, composed of fifteen Mycenaean women, had entered as Electra's lament was closing. They sympathise with her; and they do not conceal their abhorrence of the deed which she mourns. But they remind her that grief cannot restore the dead to life: they urge her to be calm, trusting in the gods, and hoping for the return of Orestes. She must not aggravate her lot by waging a fruitless strife with the rulers. Parodos: 121—250.

Electra replies that to abandon her grief would be disloyalty. If her father is not to be avenged, there will be an end to reverence for gods or men.

The Chorus say that they spoke only for her good; she knows best, and she shall be their guide. Electra then justifies her conduct by describing what she has to see and suffer daily in the house;—Aegisthus in her father's place; her mother living with Aegisthus, and keeping the death-day of Agamem- II. First episode: 251—471.

non as a festival. Hardship and insult are her own portion continually. The Chorus cautiously inquire if Aegisthus is at home; and, on learning that he is absent in the country, ask Electra whether she thinks that Orestes will return. 'He promises,' she answers, 'but does not keep his promise.' 'Courage,' they reply: 'he is too noble to fail his friends.'

At this moment Chrysothemis approaches, bearing funeral offerings. She begins by sharply chiding her sister for this 'vain indulgence of idle wrath,'—in public, too, at the palace-gates. But she admits that she herself feels anger against the tyrants; were she strong enough, she would let them know it. Electra has right upon her side: only, if one is to live in freedom, one must yield to the stronger.

Electra tells her that the choice is between loyalty to the dead and worldly prudence. 'Canst thou, the daughter of Agamemnon, wish to be only the daughter of Clytaemnestra?' The Chorus timidly deprecate a quarrel. Chrysothemis says that she is used to Electra's vehemence. She would not have spoken, but that she had to convey a warning. As soon as Aegisthus returns, Electra is to be imprisoned in a dungeon, at a distance from Mycenae—unless she becomes more docile. Electra declares that she would welcome such a doom;—'that I may escape,' she says, 'far from *you*,'—thus identifying her sister with the oppressors.

Chrysothemis, finding her counsels repelled, is about to proceed on her errand, when Electra asks her whither she is taking those offerings. 'Our mother sends me,' is the answer, 'with libations to our father's grave.' It then appears that Clytaemnestra has been terrified by a dream. Agamemnon returned to life; he planted his sceptre at the hearth; a branch blossomed from it, and overshadowed the land.

Electra feels a sudden joy. This dream, she believes, has been sent by the gods below, and by the spirit of the dead. 'Dear sister,' she cries, 'cast those impious offerings away; take, instead of them, such gifts as *we* can give,—and pray at the tomb that our father's spirit may come to help us, and that Orestes may live to conquer.'

Chrysothemis is touched and subdued. She agrees to

do as her sister bids; only Electra and the Chorus must keep the secret; she dreads her mother's anger.

The Chorus, encouraged by Clytaemnestra's dream, predict the vengeance. Agamemnon's spirit is not forgetful. The Erinys, now lurking in ambush, will come. The curse upon the house of Pelops claims yet more victims. First stasimon: 472—515.

Clytaemnestra enters, followed by a handmaid bearing offerings of various fruits for Apollo Lykeios, whose altar stands in front of the house. 'At large once more, it seems!' is her greeting to Electra;—'since Aegisthus is not here to restrain thee.' She defends her murder of Agamemnon. 'Justice slew him, and not I alone.' Had he not slain her daughter, Iphigeneia, in the cause of his brother Menelaüs? III. Second episode: 516—1057. (1) 1st scene: 516—659.

Electra replies that her father acted therein under constraint from the goddess Artemis; but that, even if he had been a free agent, Clytaemnestra's plea would not avail. Then, passing from argument to reproach and defiance, Electra avows her wish that Orestes might come as an avenger; though she also shows the anguish which she feels at the attitude towards a mother which is forced upon her.

An angry dialogue ends by Clytaemnestra enjoining silence, in order that she may make her offerings to Apollo. She prays that the god will rule the issues of the vision for her good, and for the discomfiture of her foes. Other wishes, too, she has, but will not utter them; the god can divine them...

Here the Paedagogus enters, disguised as a Phocian messenger from Phanoteus. He relates how the young Orestes, after wonderful feats at the Pythian games, was killed in the chariot-race. Other Phocians are on their way to Mycenae with his ashes. (2) 2nd scene: 660—803.

Clytaemnestra hears the news with feelings in which joy is crossed by at least a touch of natural grief; but the joy quickly prevails, and she openly recognises that the news is good. At last she will be safe from Orestes—and from Electra, who has been even a worse foe.

Electra invokes Nemesis to avenge her brother; while Clytaemnestra cruelly taunts her, and then conducts the Phocian messenger into the house.

(3) 3rd scene: 804—870.

Left alone with the Chorus, Electra gives free vent to her anguish and despair. She will enter that house no more, but cast herself down at the gates, and await death—which cannot come too soon.

Kommos: 823—870.

In the lyric dialogue which follows, the women of Mycenae gently endeavour to suggest comfort. Was not the seer Amphiaraüs betrayed to death by a false wife? And is not his spirit now great beneath the earth? Alas, Electra answers, there was a son to avenge him, and to slay the murderess; but Agamemnon can have no such avenger. Orestes has perished, in a foreign land, without receiving the last offices of sisterly love.

(4) 4th scene: 871—1057.

Chrysothemis enters hurriedly, in a flutter of joyful excitement. On reaching the tomb, with her sister's gifts and her own, she found that unknown hands had just been honouring it. Libations of milk had been poured there; the mound was wreathed with flowers; and on the edge of it lay a lock of hair. These gifts can be from no one but Orestes!

With pitying sorrow, Electra breaks to her the news which has come from Phocis. Probably the gifts at the tomb were brought by some one in memory of the dead youth. And now, as the delusive hope vanishes from her sister's mind, Electra seeks to replace it by a heroic resolve. Will Chrysothemis aid her in the purpose which she has formed—to slay the two murderers with her own hand? Electra reminds her of the joyless lot which otherwise awaits both Chrysothemis and herself; and pictures the noble renown which such a deed would achieve.

To Chrysothemis this is sheer madness. She foresees only certain failure and a terrible death. In vain she seeks to dissuade Electra, who declares that she will make the attempt unaided. With a parting word of compassionate warning, Chrysothemis enters the house. Electra remains outside.

Second stasimon: 1058—1097.

The Chorus lament the weaker sister's failure in that natural piety which the very birds of the air teach us. A sorrowful message for Agamemnon in the shades will be this quarrel between his daughters. How noble is Electra,—all alone, yet unshaken, in her loyalty! May she yet win the reward which she has deserved!

IV. The episode: 1098—1383. (1) The recognition: 1098—1287.

Orestes enters, with Pylades, followed by two attendants, one of whom carries the funeral urn (v. 1123). He asks for the house of Aegisthus, and, on learning that he has reached it, requests that their arrival may be announced. The Chorus suggest that Electra should do this. A dialogue ensues between Electra and the disguised Orestes. She learns that the strangers come from Strophius, king of Crisa, with her brother's ashes; and she is allowed to take the urn into her hands[1]. She then utters a most touching lament, recalling the memories of her brother's childhood,—the close affection which bound them to each other,—her care for him, and her bright hopes, which have thus ended. 'Therefore take me to this thy home, me, who am as nothing, to thy nothingness... When thou wast on earth, we shared alike; and now I fain would die, that I may not be parted from thee in the grave.'

The disguised Orestes finds it hard to restrain himself. In the dialogue which follows, he gradually prepares her mind for the discovery,—leading her through surprise, conjecture, and hope, to conviction. The scene is one of exquisite art and beauty (vv. 1176—1226).

μέλος διασκηνῆς: 1232—1287.

In lyrics, Electra now utters her joy,—which reaches the height, when Orestes tells her that he has been sent by Apollo. He endeavours to check her transports (though he is loth to do so), lest she should be overheard.

The plan of action: 1288—1383.

At length he succeeds in recalling her to their scheme of action, and warns her against allowing Clytaemnestra to perceive her happiness. She promises obedience in all things. The old Paedagogus now comes out, and scolds them both for their imprudence. When Electra learns that the faithful servant is before her, she greets him warmly, as the preserver of their house. Then, by his advice, Orestes and Pylades enter the palace, after saluting the ancestral gods in the porch; and the old man follows them. Electra addresses a brief prayer to Apollo Lykeios, and then she also enters.

[1] This was the scene in which the famous actor Polus, when playing the part of Electra, used an urn which contained the ashes of a son whom he had recently lost (Aulus Gellius 7. 5). See *O. T.*, Introd., p. xxxi (3rd ed.).

Third stasimon: 1384—1397.

The Chorus, now alone, sing a short ode. The Erinyes have passed beneath the roof; the Avenger is being led by Hermes, in secrecy, to his goal.

V. Exodos: 1398—1510. Kommos: 1398—1441.

Electra rushes forth to tell the Chorus that Orestes and Pylades are about to do the deed Clytaemnestra is dressing the funeral urn for burial, while the two youths stand beside her. In another moment her dying shrieks are heard. Orestes, with Pylades, then comes out; and, in answer to his sister's question, says: '*All is well in the house, if Apollo's oracle spake well.*'

Aegisthus is seen approaching, and the youths quickly re-enter the house. He is exultant, for he has heard the report that Orestes is dead. Electra confirms it, adding that the body has been brought to Mycenae; Aegisthus can satisfy his own eyes. The tyrant orders the palace-doors to be thrown wide, in order that his subjects may see the corpse, and know that all hope from that quarter is over.

The doors are opened; a corpse, hidden by a veil, lies on a bier; close to it stand the two Phocians who are supposed to have brought it. Aegisthus lifts the veil—and sees the dead Clytaemnestra. He knows that he is doomed, and that Orestes stands before him. Nor is he suffered to plead at length: though some bitter words pass his lips, before Orestes drives him in, to slay him in the hall where Agamemnon was slain. The Chorus rejoice that the house of Atreus has at last found peace.

General comparison with the *Choephori*.

§ 12. When this play is compared with the *Choephori*, the first difference which appears is broader than any that could arise from divergent views of the particular story. It concerns the whole stamp of the drama, and illustrates the difference, in bent of genius, between the two poets. Aeschylus exhibits in grand outline the working of an eternal law, full of mystery and terror. Justice, Destiny, the Erinys, are the paramount agencies. The human agents are drawn, indeed, with a master's hand, but by a few powerful strokes rather than with subtle touches or fine shading. Nor is much care shown for probability in minor details of the plot. With Sophocles the interest depends primarily on the portraiture of human character. The opportunities for this are contrived by a series of ingenious situations,

fruitful in contrasts and dramatic effects. We have seen that the Greek art of the sixth century B.C. knew a version of this legend in which Talthybius, the herald of Agamemnon, saved the young Orestes from murder,—receiving him, doubtless, from the hands of the nurse—and in due time conducted the heir home again; a version which Stesichorus had probably popularised. It suited Aeschylus to leave out Talthybius, while keeping the part of the nurse. Sophocles revives the old herald in the person of the trusty Paedagogus, who received the child, not from a nurse, but from Electra herself, and carried him to Crisa. This change is a source of large advantage to the plot. It is a weak point in the *Choephori* that the story told by Orestes was not likely to impose upon Clytaemnestra, and does not, in fact, disarm her suspicion. The Sophoclean stratagem is of a different order. When the old man, as an envoy from Phanoteus, gives Clytaemnestra his circumstantial account of her son's death, he plays his part to perfection. He evinces some natural feeling for the tragic death of a brilliant youth, but at the same time shows that he is disappointed when the queen hesitates whether to rejoice or to mourn. 'Then it seems that I have come in vain,' he says, half aggrieved; and she hastens to re-assure him. A little later the two 'Phocians' arrive with the urn, as envoys from Strophius, the old ally of Agamemnon. This device of two independent missions, each from an appropriate quarter, was really fitted to win belief. It also provides a keen interest for the spectator, who is in the secret. The Aeschylean Electra is from the outset the accomplice of the avengers. But here she is herself deceived by them. And from the belief that her brother is dead springs the resolve which shows her spirit at the highest—to execute the vengeance without aid. In the *Choephori*, again, Electra is still trembling between hope and doubt, when Orestes steps forward, and almost at once reveals himself. Here, she is convinced that his ashes are in the urn which the young Phocian permits her to handle; the irresistible pathos of her lament over it compels him to shorten her probation; and then comes the dialogue, so characteristic of Sophocles, which gently leads up to the recognition.

Like the poet of the *Odyssey*, Sophocles regards the venge-

ance as a deed of unalloyed merit, which brings the troubles of the house to an end. Clytaemnestra's part is much larger than in the *Choephori*; but it is the death of Aegisthus which forms the climax. Sophocles reverses the Aeschylean plan. Here it is Clytaemnestra whose dying shriek is heard; it is Aegisthus whose doom is preceded by a dialogue with Orestes.

The stain of matricide is ignored.

§ 13. Throughout the play, there is not a hint that a son who slays his mother is liable to the Erinyes. This silence cannot be explained by the plea that Sophocles was concerned only with the vengeance itself. For, although the pursuit of Orestes by the Erinyes was not to be included in the plot, still the play shows him both when he was meditating the deed, and after he has done it. Yet he neither shrinks from it in prospect, nor feels the slightest uneasiness when it has been accomplished. From first to last, his confidence is as cheerful as the morning sunshine in which the action commences. When he comes forth with dripping sword, this is his comment; 'All is well in the house, if Apollo's oracle spake well.' How could an Athenian poet of the fifth century B.C. venture thus to treat the subject before an Athenian audience, whose general sentiment would assuredly be that of the *Choephori*, and in the forefront of which sat priestly exponents[1] of the religious view which was so signally ignored? Euripides is here, at least, at one with Aeschylus. True, Sophocles has been careful to remind us, again and again, how completely Clytaemnestra had forfeited all *moral* claim to a son's loyalty. The question here is, however, not moral but religious; a matter, not of conduct, but of kinship. It may also be granted that the Sophoclean oracle of Apollo

Question thus raised.

[1] The *θρόνοι* of Pentelic marble which form the lowest row of seats in the Dionysiac theatre are generally referred to the Roman age, and no view has made them older than the time of Lycurgus (*c.* 330 B.C.). The inscriptions upon them are unquestionably of the Roman age. We cannot appeal to them, then, as certain evidence for details of arrangement in the time of Sophocles. But they must embody, in the main, an old tradition: and they show a large representation of the Apolline cult. The priest of Dionysus Eleuthereus has (as in the fifth century B.C.) the central place of honour. The *θρόνος* on his right is inscribed Πυθοχρήστου ἐξηγητοῦ,—the interpreter of the sacred law, appointed by the Delphic oracle. Other seats are those Ἀπόλλωνος Πατρῴου, Ἀπόλλωνος Λυκήου, Ἀπόλλωνος Δηλίου. Cp. A. Müller, *Lehrbuch der Griech. Bühnenalterthümer*, p. 93 (1886).

differs from that in the *Choephori*. It is a brief command to do a righteous deed; it threatens no penalties, and so implies no reason for reluctance. Still, that does not alter the fact of the matricidal stain upon Orestes. I do not know any adequate solution of this difficulty, which seems greater than has generally been recognised: I can only suggest one consideration which may help to explain it. The Homeric colouring in the *Electra* is strongly marked; thus the *Odyssey* is followed in the version of Agamemnon's murder as perpetrated at the banquet,—there are even verbal echoes of it[1]; the chariot-race in the *Iliad* (book XXIII) has furnished several traits to the narrative of the disaster at the Pythian games[2]. Sophocles seems to say to his audience, 'I give you, modified for drama, the story that Homer tells; put yourselves at the Homeric stand-point; regard the act of Orestes under the light in which the *Odyssey* presents it.' The Homeric Athena declares that Orestes has won universal praise by slaying the villainous Aegisthus. The final scene of Sophocles is designed to leave a similar impression; the tyrant is exhibited in all his baseness,—insolent and heartless; he is driven in to meet his just doom; Orestes points the moral; and the Chorus welcome the retribution. Having resolved to limit his view by the epic horizon, Sophocles has executed the plan with great skill. But his plot labours under a disadvantage which no skill could quite overcome. He could not, like his Homeric original, dispense with Apollo: the Apolline thread had long ago become so essential a part of the texture that he could not get rid of it. But, the moment that Apollo is introduced, the thought of the stain upon Orestes becomes importunate, since the very purpose for which Apollo first came into the story was that of showing how the supreme arbiter of purity could defend his emissary against the claim of the Erinyes. Stesichorus and Aeschylus had deeply impressed this on the Greek mind; and it would have been hard for Athenians, familiar with the lyric and the dramatic *Oresteia*, to feel that the story, as told by Sophocles, reached a true conclusion. His Chorus might, indeed, close the play by describing the house of

[1] See commentary on v. 95, and on vv. 193—196.

[2] See on vv. 712, 721 f., 748.

Atreus as

τῇ νῦν ὁρμῇ τελεωθέν.

But would not many spectators have ringing in their ears the last words of the *Choephori*?

ποῖ δῆτα κρανεῖ, ποῖ καταλήξει
μετακοιμισθὲν μένος ἄτης;

Character of Electra.

§ 14. The Sophoclean Electra resembles Antigone in heroism and in loyalty to the dead, but the modes in which their characters are manifested differ as widely as the situations. Antigone is suddenly required to choose between omitting a sacred duty and incurring death; within a day she has chosen, and died. The ordeal of Electra is that of maintaining a solitary protest through years of suffering. Her timid sister's sympathy is only secret; the tyrants ill-treat her, and she witnesses their insults to her father's memory. Meanwhile there is only one feeble ray of light for her, the hope that Orestes may return; but it becomes fainter as time goes on. One of the finest traits in the delineation of Electra by Sophocles is the manner in which he suggests that inward life of the imagination into which she has shrunk back from the world around her. To her, the dead father is an ally ever watchful to aid the retribution; when she hears of Clytaemnestra's dream, it at once occurs to her that *he* has helped to send it[1]. The youthful Orestes, as her brooding fancy pictures him, is already invested with the heroic might of an avenger[2]. There are moments when she can almost forget her misery in visions of his triumph[3]. Like Antigone, she is contrasted with a weaker, though amiable, sister. Chrysothemis is of the same type as Ismene; her instincts are right, and respond to the appeal of Electra, whom she loves; only she is not heroic. The stronger nature, when brought into conflict with the feebler, almost inevitably assumes, at certain moments, an aspect of harshness[4]: yet the union in Electra of tenderness with strength can be felt throughout, and finds expression in more than one

[1] Vv. 459, 460.

[2] Vv. 1220 f. Electra (to the disguised Orestes), πῶς εἶπας, ὦ παῖ; ΟΡ. ψεῦδος οὐδὲν ὧν λέγω. | ΗΛ. ἦ ζῇ γὰρ ἀνήρ;

[3] See on v. 814.

[4] Vv. 391; 1027 ff. Cp. Introduction to the *Antigone*, p. xxix.

passage of exquisite beauty[1]. When she believes that Orestes is dead, and that it rests with her alone to avenge Agamemnon, she calls upon Chrysothemis to co-operate, who reproves her as forgetting that she is a woman[2]. But when Orestes is restored to her, she submits herself in all things to his wishes[3]. Hers is the part which Aeschylus gives to the Chorus, of speaking with Aegisthus on his way to the house. She is present almost from the beginning to the end of the play, and the series of her emotions is the thread which gives unity to the whole.

Clytaemnestra.

§ 15. The cause which she holds sacred is elaborately arraigned and defended in the scene with Clytaemnestra. Sophocles portrays the queen in a manner very distinct from that of Aeschylus; a difference due not merely to the general tendencies of the poets, but also to the dramatic setting. Aeschylus created his Clytaemnestra in the *Agamemnon*, where she is seen just before and just after the murder. There is a fascination in her dreadful presence of mind; what an adamantine purpose can be felt under the fluent eloquence with which she welcomes her husband[5]! How fearful, again, is her exultation in the deed, when she tells the Argive elders that she rejoices in the blood upon her robe 'as a cornfield in the dews of spring[6],' or when she imagines Iphigeneia advancing to greet Agamemnon in the shades, and kissing him[7]! Sophocles had to show Clytaemnestra, not at a crisis of action, but as she lived and felt in the

[1] See especially the kommos, 823—870; and her lament, 1126—1170.

[2] 997 *γυνὴ μὲν οὐδ' ἀνὴρ ἔφυς.* [3] 1301 ff.

[4] Electra played the chief part in another play also of Sophocles,—the *Ἀλήτης*, to which Attius was probably indebted in his *Agamemnonidae* and *Erigona*. A sketch of the plot is conjecturally recognised in Hyginus *Fab.* 122. Aletes, son of Aegisthus, sends Electra a false message to the effect that Orestes (who is in exile) is dead, and that Aletes therefore accedes to the throne at Mycenae. Electra goes to consult the oracle at Delphi. She there meets a woman who (she is told) has slain Orestes; and is about to blind her with a brand snatched from the altar, when Orestes rushes between them—reveals himself—and tells her that the woman is her sister Iphigeneia. Orestes slays Aletes, whose daughter Erigona goes to Attica; and Pylades marries Electra. (Cp. Roscher, *Lex.* p. 1238.)

The time supposed in the *Ἀλήτης* was apparently just after the year of exile (*ἀπενιαυτισμός*) imposed upon Orestes by the slaying of his mother. Here, then (as in the presence of Iphigeneia), would be proof that in his *Aletes* the poet followed a different conception of the story from that which he adopts in his *Electra*.

[5] *Ag.* 855—913. [6] *ib.* 1390 ff. [7] *ib.* 1555 ff.

years which followed her crime. Electra's fortitude was to be illustrated by withstanding and denouncing her. The Clytaemnestra of Aeschylus was ill-suited to such a situation. If she had been confronted with a daughter who impugned her deed, scorn and hatred would have flashed from her; but she would not have argued her case in detail, and then listened to a reply. The almost superhuman force of that dark soul would have been fatal to the dramatic effect of any woman opposed to her. In the *Choephori* Aeschylus has taken care that Electra shall have no dialogue with Clytaemnestra. Sophocles clearly felt this. The Clytaemnestra whom he draws is strong and wicked, but her temperament is not one which separates her from ordinary humanity. She feels at least a pang of maternal grief when she first hears that Orestes is dead[1], even though a little later she can address heartless taunts to Electra. She has not the Aeschylean queen's cynical contempt for public opinion; thus she complains that Electra misrepresents her, and seeks to justify herself[2]. When she meets her daughter in argument, she is forcible, but the better cause has the advantage which it deserves[3]. A desire to avenge Iphigeneia is the plea which she puts forward, and which Electra refutes; but the women of Mycenae had already given voice to the popular belief that guilty love was the true motive of the crime[4]. Sophocles has thus avoided investing Clytaemnestra with a tragic interest which would have required that her punishment, rather than her paramour's, should form the climax.

The Chorus.

The function of the Chorus is naturally to some extent the same as in the *Choephori*,—viz., to sympathise with Electra and to assert the moral law: but there is a difference. The Trojan slave-women of the Aeschylean Chorus hate the tyrants and are friendly to Electra's cause, but have no further interest in the vengeance. The Sophoclean Chorus consists of freeborn women, belonging to Mycenae, but external to the palace. They represent a patriotic sentiment in the realm at large, favourable to

[1] *El.* 766 ff. Contrast her hypocritical rhetoric at the corresponding moment in Aesch. *Cho.* 691 ff.

[2] *El.* 520 ff. [3] *ib.* 516—609.

[4] *ib.* 197 δόλος ἦν ὁ φράσας, ἔρως ὁ κτείνας.

the son of Agamemnon, and hostile to the usurper. The city is sympathetic with the family[1].

Supernatural agency

§ 16. While the strictly human interest predominates in the *Electra*, we must not undervalue the dramatic importance which Sophocles has given to the supernatural agency, or the skill with which it is carried through the texture of the play. In the opening scene we hear the oracle which Apollo has given to Orestes. The enterprise is presently placed under the protection of the Chthonian powers by those ceremonies at the tomb which, as the old man urges, must precede everything else. Then Electra comes forth, and invokes the deities of the underworld. A little later it appears that Clytaemnestra has had an ominous dream; Electra sees in it an answer to her prayer, and the Chorus express the same conviction. Next, the queen makes her offerings and half-secret prayers to Apollo; the very god, though she knows it not, who has already sent Orestes home. With a similar unconsciousness, in her joy at the news from Phocis, she declares that Nemesis has heard those who deserved to be heard, and has ordained aright. The last act of Orestes and Pylades before entering the house is to salute the images of the gods; while Electra makes a short prayer to Apollo. Lastly, in the moments of suspense before the deed, the choral song reminds us that the Erinyes have passed beneath the roof, and that Hermes is guiding the avenger to the goal.

Thus the whole drama is pervaded by an under-current of divine co-operation; the gods are silently at work; step by step the irresistible allies advance; the very effort of Clytaemnestra to bespeak Apollo's favour is a new impiety, which only makes his wrath more certain. In the *Choephori* darkness broods over all; the shadow of the curse rests upon the murderers, and then the menace of the Erinyes comes upon the avenger. In the *Electra* of Sophocles it is the bright influence of Apollo that prevails from the first. Those sights and sounds of early morning with which the play opens are fit symbols of his presence;

[1] Cp. the words of the Chorus in v. 1413, ὦ πόλις, ὦ γενεὰ κ.τ.λ. In v. 1227 Electra addresses them as πολίτιδες. Their feeling towards Orestes as the heir is seen in 160 ff.: cp. too 251 ff. (n.).

the powers of the nether world are also, indeed, active, but here they are making common cause with the Pythian god of light and purity.

The *Electra* of Euripides.

§ 17. Let us now see how the subject is treated by Euripides.

The scene is laid before the cottage of a husbandman, or small farmer (*αὐτουργός*), who lives in Argolis, but near the borders (v. 96), and far from the city of Argos (v. 246). The time is dawn.

Analysis. I. Prologue: 1—166. (1) 1st scene, 1—53.

The play is opened by a speech of the farmer. Aegisthus and Clytaemnestra have given him Electra in marriage; fearing that, if she wedded a richer[1] spouse, he or his offspring might avenge Agamemnon. The worthy man adds that respect for the family has forbidden him to regard the union as more than formal[2].

(2) 2nd scene, 54—81.

Electra comes out of the cottage, poorly clad, with her hair cut short (in sign of mourning), and bearing a water-jar upon her head. She is not forced, she says, to do these menial tasks, but she wishes to show the insolence of Aegisthus to the gods (v. 58). The farmer deprecates such work for her, and she expresses her grateful esteem for him. Then she goes on her way to the spring, and he to his plough.

(3) 3rd scene, 82—166.

Orestes enters, with Pylades[3] (who is a mute person throughout). An oracle of Apollo (he says) has sent him. He does not dare to go within the walls of the city. But in the night he has secretly sacrificed at Agamemnon's tomb, and has placed a lock of hair upon it. He has now come to find Electra,

[1] Euripides seeks to soften the strangeness of the alliance by vv. 37 f., where the *αὐτουργός* says that his 'Mycenaean fathers,' though poor, were *λαμπροὶ ἐς γένος*.

No doubt the invention of the *αὐτουργός* was primarily suggested to the poet's mind by his feeling that Aeschylus had violated probability when he made Orestes adventure himself in the lion's (or wolf's) den, by going to the palace. But, if Orestes was not to do that, his meeting with Electra could be managed only by fixing her abode somewhere else, at a safe distance from the palace; and how was this to be done?

[2] Vv. 43 ff.: *ἦν οὔποθ' ἁνὴρ δδε, σύνοιδέ μοι Κύπρις, | ἦσχυνεν εὐνῇ· παρθένος δ' ἔτ' ἐστὶ δή. | αἰσχύνομαι γὰρ ὀλβίων ἀνδρῶν τέκνα | λαβὼν ὑβρίζειν, οὐ κατάξιος γεγώς.*

[3] Though Pylades is with him, Orestes is not supposed to come, directly at least, from Crisa; he is a wandering exile (233 f.), on whose head Aegisthus has set a price (v. 33).

of whose marriage he has heard, and to seek her co-operation. —He now sees a woman, apparently a slave, approaching, and proposes to seek information from her. This is Electra, returning with her water-jar from the spring. In a lyric lament she speaks of Agamemnon's fate and her brother's exile. Orestes, listening, soon learns who she is, for she introduces her own name.

The Chorus enters. It consists of fifteen maidens from the neighbourhood, who hold a lyric dialogue with Electra. They invite her to a festival of the Argive Hera, but she excuses herself, on the ground of her sorrow, and also of her poor attire. They offer to lend her better clothes, but she replies by reminding them of the unavenged wrongs which she is mourning[1]. Parodos: 167—212.

Electra now perceives that two armed strangers are near her cottage, and is disquieted. Orestes does not reveal himself, but says that he has come to bring her news of her brother. Having heard his tidings, she speaks of her own fortunes. If Orestes returned, she would help him to slay their mother (vv. 278 f.). She describes how Aegisthus insults Agamemnon's tomb, and mocks at Orestes. II. First episode: 213—431. (1) 1st scene, 213—340.

The farmer now reappears, and is somewhat disconcerted at first, but quickly recovers himself, and gracefully offers hospitality to the strangers. Orestes accepts the invitation, after moralising on the nobility of nature which may lurk under a rustic exterior. The two guests having gone in, Electra reproves her husband for having invited them, when he knew the poverty of the household. He must now go, she says, and look for a certain old man in the neighbourhood, who is capable of bringing some better fare for the visitors. This old man, it seems, had been an attendant of Agamemnon when the latter was a boy (v. 409). The farmer obeys, and goes forth—to be seen no more. (2) 2nd scene, 341—431.

[1] This Parodos has been made famous by the story in Plut. *Lysander* 15. After the surrender of Athens in the spring of 404 B.C., the Peloponnesian leaders were deliberating on its fate, when they chanced to hear this ode sung, and were softened towards the city which had produced such a poet. (*παρὰ πότον τινὸς Φωκέως ᾄσαντος ἐκ τῆς Εὐριπίδου Ἠλέκτρας τὴν πάροδον, ἧς ἡ ἀρχὴ Ἀγαμέμνονος ὦ κόρα..., πάντας ἐπικλασθῆναι κ.τ.λ.*)

First stasimon: 432—486.

The Chorus sing of the voyage of the Greek heroes to Troy, and the shield of Achilles. They end with imprecations upon Clytaemnestra, who slew the leader of such a host.

III. Second episode: 487—698.

The old retainer of Agamemnon, for whom the farmer went, now arrives, bringing lamb, cheeses, and some good wine for the guests; but, though he can provide these comforts, he is clad, after Euripidean fashion, in rags (v. 501).

(1) 1st scene, 487—552.

On his way he has visited Agamemnon's tomb, and has been surprised by finding recent offerings there. One of these, a lock of hair, he brings with him, and suggests that, since it is like Electra's, it may be from the head of Orestes. She ridicules his surmise; and here follows the well-known satire on the other signs used by Aeschylus for the 'recognition[1].'

(2) 2nd scene, 553—595.

Orestes and Pylades come out of the cottage. Electra introduces the old man to the strangers as one who formerly saved her brother's life. The old man recognises Orestes by a scar over one eyebrow (v. 573), caused by a fall in childhood, when he and Electra were chasing a fawn. The joy of the recognition is compressed into very narrow limits; but the Chorus sings a short ode (vv. 585—595).

(3) 3rd scene, 596—698.

Orestes now consults the old man as to a scheme of vengeance. It would be impossible (says the old man) for Orestes to enter the guarded stronghold of the usurpers (615 ff.). But Aegisthus is now in the country, about to sacrifice to the

[1] Eur. *El.* 524—544. The fact that two locks of hair are ὁμόπτεροι—by which she means, 'of the same colour'—is, she reminds him, no proof of kinship. When he suggests that she should go and see whether the *footprints* tally with her own, she observes that (1) the soil is too hard to receive a footprint, and (2) a brother's foot is likely to be larger than his sister's. When he lastly suggests that Orestes may have a garment woven for him long ago by his sister, she replies that by this time it must be much too small for him.

Dr Verrall (*Choephori*, pp. xxxv ff.) thinks that the meaning of Aeschylus was subtler than that fixed upon him by Euripides. (1) The resemblance between the hair of Orestes and that of Electra was not in *colour* merely, but in some Asiatic quality by which the foreign race of Pelops could be distinguished from Achaeans. (2) So as to the footprints: the resemblance meant was not in *size*, but in the character of the outline. (3) The ὕφασμα was not a *garment*, but a small specimen of Electra's work which the brother had with him.

Euripides himself seems to make a slip here. Electra reproves the old man for suggesting that Orestes would have deigned, through fear of Aegisthus, to *conceal* his visit to the tomb (524—526). That, however, is what Orestes had done (90).

Nymphs. He has no guards with him,—only servants. Orestes must present himself at the sacrifice, and take his chance of being asked to assist. Clytaemnestra is at Argos. But Electra undertakes to send her a message which will bring her to the cottage (v. 652). It was customary that, ten days after the birth of a child, offerings should be made to Eileithyia. The old man must tell Clytaemnestra that her daughter entreats this pious office at her hands, as she herself is unacquainted with the ritual (v. 1125).

The old man promises to take this message. He will also guide Orestes to Aegisthus. The brother and sister pray to the gods. Electra then enters the house, while Orestes sets forth with his guide.

The Chorus recite the legend of the golden lamb, the cause of the quarrel between Atreus and Thyestes. Second stasimon: 699—746.

A messenger tells Electra how Orestes has slain Aegisthus. The tyrant welcomed the youth and his comrade (Pylades), who described themselves as Thessalians going to Olympia. Orestes was asked to assist in dismembering a bull; and, while Aegisthus was stooping to scan the omens, felled him from behind. The slaves, on hearing the name of Orestes, acclaimed him as their rightful king. IV. Third episode: 747—1146. (1) 1st scene, 747—958.

The Chorus and Electra express their joy. Orestes enters (v. 880) with a ghastly trophy—the body[1] of Aegisthus, carried by attendants. Electra expresses her hatred in a long speech over the corpse (vv. 907—956).

Clytaemnestra now approaches from Mycenae (v. 963), in a chariot, with a retinue. Orestes is seized with shuddering at the thought of slaying his mother. Electra nerves him; reminds him of his duty to his father, and of Apollo's oracle. He enters the cottage—resolved to do the deed, and yet shrinking from it. (2) 2nd scene, 959—1146.

The Chorus briefly greet Clytaemnestra with pretended reverence. She bids her Trojan handmaids assist her to alight, but Electra claims the office, remarking that she herself is virtually a slave. Then follows a dispute between

[1] M. Patin doubts this, *Sophocle*, p. 355. But it is proved by v. 959 (*τοῦδε σῶμ'*), and by 1178 ff. *ἴδετε...δίγονα σώματα.*

mother and daughter as to the fate of Iphigeneia and of Agamemnon (1011—1099). But the queen is presently touched by Electra's misery, and expresses regret for the past. Electra, however, is not softened. Then Clytaemnestra enters the house, to perform the rite on behalf of the (supposed) child. Electra bids her be careful that in the smoky cottage her robes are not soiled—and presently follows her in (v. 1146).

Kommos: 1147—1237. The Chorus recall the death of Agamemnon, and foretell the vengeance. In the midst of their chant, Clytaemnestra's dying shriek is heard from within.

Orestes and Electra are now shown (by the eccyclema) standing by the corpse of Clytaemnestra; that of Aegisthus lies near.

Orestes is full of anguish and despair. He describes how he drew his cloak over his eyes as he slew his mother. Electra, on the contrary, is in this scene almost a Lady Macbeth. She tells how she urged her brother on, and even guided his sword when he covered his eyes[1]. Then she throws a covering over her mother's body.

Exodos: 1238—1359. At this moment the Chorus greet the apparition of two bright forms in the air. These are the Dioscuri. Clytaemnestra, they say, has been justly slain, and yet Orestes is defiled. Apollo gave him *an unwise oracle*; though, as that god is their superior, they will say no more[2]. Electra is to marry Pylades, and go to Phocis—taking with her the good farmer, who is to receive a large estate (v. 1287). Orestes is to go to Athens, where, under the presidency of Pallas, he will be tried and acquitted; he will then settle in Arcadia[3]. Aegisthus will be buried by the Argives; Clytaemnestra, by Menelaüs and Helen, who have just arrived at Nauplia from Egypt.

1292—1359. The play ends with a most curious dialogue in anapaests between the Dioscuri and the other persons. The Chorus bluntly ask the demigods why they did not avert murder from their sister Clytaemnestra? Well, they reply, the blame rests

[1] 1224 f. ΗΛ. *ἐγὼ δέ γ' ἐπεκέλευσά σοι, | ξίφους τ' ἐφηψάμην ἅμα.*

[2] 1245 *ἀλλ' ἄναξ γάρ ἐστ' ἐμός, | σιγῶ· σοφὸς δ' ὢν οὐκ ἔχρησέ σοι σοφά.*

[3] 1273 f. *σὲ δ' Ἀοκάδων χρὴ πόλιν ἐπ' Ἀλφειοῦ ῥοαῖς | οἰκεῖν Λυκαίου πλησίον σηκώματος.* The city meant is Tegea, where there was a temple of Zeus Λυκαῖος, and where the supposed relics of Orestes were found (Her. 1. 68).

on Fate, and on *the unwise utterances of Phoebus*[1]. Electra then asks why she—to whom no oracle had been given—was involved in the guilt of matricide? The only answer which occurs to them is that she suffers through the hereditary curse upon the whole house of Pelops[2]. Orestes changes the awkward subject by taking leave of Electra, whom he is not to see again. The Dioscuri have words of comfort for each. And then they warn Orestes to hasten away; already dark forms can be seen approaching, with snaky arms[3]. The Dioscuri themselves 'will go with speed to the Sicilian sea, to save the ships[4].'

§ 18. It is in this closing scene, where the Dioscuri are cross-examined, that the drift of Euripides is most patent. The dialogue is equivalent to an epilogue by the dramatist, who, in effect, addresses the audience as follows:—'I have now told you this story in my own way—adhering to the main lines of the tradition, but reconciling it, as far as possible, with reason. And now, having done my best with it, I feel bound to add that it remains a damning indictment against Apollo, and a scandal to the moral sense of mankind.' Drift of Euripides —adverse to Apollo.

Euripides could not relieve Orestes from the guilt of matricide; tradition forbad; but he has sought to modify that guilt. He has divided the responsibility between Orestes and Electra in such a manner as to make the sister appear the more cold-blooded of the two. It is she who plans the snare into which her mother falls. While Orestes wavers and falters, Electra never hesitates for a moment. She unflinchingly bears her part in the murder, when her brother is fain to cover his eyes while he strikes. Yet (as is brought out in the dialogue with the Dioscuri) she had not his excuse. No oracle had been given to *her*. Her ruling motive appears as an inflexible hatred of her mother. The Electra of the two other dramatists has in- His Orestes and Electra.

[1] 1302 Φοίβου τ' ἀσοφοι γλώσσης ἑνοπαί.

[2] 1305 ff. κοιναὶ πράξεις, κοινοὶ δὲ πότμοι· | μία δ' ἀμφοτέρους | ἄτη πατέρων διέκναισεν.

[3] 1345 χειροδράκοντες, χρῶτα κελαιναί. This description of the Erinyes is exactly illustrated by a vase-painting given in Baumeister's *Denkmäler* p. 1116. They grasp the snakes, which are coiled round their arms, near the head, so that snake and arm are, as it were, one.

[4] 1347 ff. The play was probably produced at the great Dionysia of March, 413 B.C.

deed that feeling, but the noble and gentle side of her character is far more prominent[1]. The general result, then, is this:—Euripides gives up Apollo, who told Orestes to commit matricide, as indefensible; while, by a skilful contrast with a more odious person, he contrives to increase our commiseration for Orestes, the hapless instrument of the god.

General estimate of the play.

The play was unduly depreciated by Schlegel, and a reaction has long since made itself felt[2]. Yet a critic who is second to none, either in appreciation for the genius of Euripides or in power of interpreting it,—Professor von Wilamowitz-Möllendorff,—has said that, when one passes from Aeschylus to the Euripidean *Electra*, it is like turning from Goethe to Heine,—not merely to a less elevated strain, but rather to a wholly different tone,—sordid, trivial, and (from a Greek point of view) blasphemous[3]. We may recognise to the utmost the bold originality of Euripides, the inventive power, and the skilful execution; but his *Electra*, viewed as a Greek tragedy, cannot be pronounced a success.

Did it precede and influence the *Electra* of Sophocles?

§ 19. It has hitherto been generally held that the *Electra* of Sophocles belongs to an earlier date than its Euripidean namesake. A contrary view is however maintained by v. Wilamowitz, who further thinks that the *Electra* of Euripides was the stimulus which moved Sophocles to treat the subject[4]. Certain relations (the able critic contends) exist between the two plays which show that one of them was influenced by the other, and a closer scrutiny proves that the play of Euripides was the original. I propose to examine this view.

[1] The Electra of Sophocles, standing outside of the house, hears the shriek of Clytaemnestra, whom Orestes is at that moment slaying within; and exclaims, *παῖσον, εἰ σθένεις, διπλῆν* (v. 1415). That is, to modern feeling, the most repellent trait which Sophocles has given to her. But it is as nothing in comparison with the part which the Euripidean Electra bears in the actual deed; and it is also an isolated utterance at a moment of extreme tension.

[2] Among the earlier exponents of this reaction may be mentioned Hartung (*Euripides restitutus*, vol. II. pp. 305 ff.), and Halévy (*Grèce Tragique*, vol. I. pp. 90 ff.). See also Patin, *Sophocle*, p. 340.

[3] *Hermes*, vol. XVIII. p. 233. Es ist als käme man von Goethe zu Heine, als läse man nicht sowohl eine geringere Poesie, als eine Umsetzung ins Meskine Frivole Blasphemische.

[4] *Hermes*, vol. XVIII. pp. 214—263: *Die beiden Elektren.*

The first resemblance to which the critic points is between the openings of the two dramas. In the Euripidean prologue Orestes appears and speaks (vv. 82—111). Then Electra sings a monody (112—166); and she is presently joined by the Chorus (167). In the Sophoclean prologue also Orestes appears; then there is a monody for Electra (86—120); and she is joined by the Chorus (121). Such a coincidence, it is argued, cannot be accidental. And there is internal evidence that Euripides was the model. For, with him, the appearance of Orestes at that early moment is necessary; while, with Sophocles, there is no reason why Orestes should be seen until he is ready to enter the house. Again, the Chorus of Euripides have a motive for their visit; they invite Electra to a festival. But the Sophoclean Chorus come without any special cause. Nor has Sophocles the reason of Euripides for composing his Chorus of persons external to the palace; indeed, it is hard to see how such persons could have established such intimacy with Electra, who was almost a prisoner. The openings of the two plays compared.

In reply to this argument I wish to point out, first, that the likeness between the two openings, in the particular points just noticed, is immeasurably less striking than the general contrast. The play of Sophocles begins with a dialogue between the old man and Orestes, after which they and Pylades leave the scene. Electra then comes forth and sings her monody. Euripides opens with a speech by the farmer, who next has a dialogue with Electra. They depart. Orestes enters with Pylades, to whom he makes a speech. Presently he sees a slave, as he thinks—*i.e.* Electra—approaching. He and Pylades draw aside; and Electra then sings her monody. Is it not manifest that, so far, the openings are fundamentally different? But, it will be said, the Parodos, at least, is, in each play, shared between Electra and the Chorus; is not this suspicious? Even here the contrast is stronger than the likeness. The Sophoclean Parodos is a long ode of 129 verses, containing a discussion of Electra's wrongs and hopes, and of the course which she ought to pursue. The Euripidean Parodos consists of only 35 verses. The maidens briefly invite Electra, and she declines.

It seems to me, then, that the openings of the two plays

entirely fail to support the critic's major premiss, viz., that one of them must have been imitated from the other. But let us assume, for the sake of argument, that such imitation could be proved. Is it true that internal evidence points to Sophocles as the imitator? His Orestes, we are told, has no reason for appearing at the house before he is prepared to enter it. In defending a dramatist on such a point, it suffices, I suppose, to show that the action is natural and probable; we are not required to prove that it is necessary. Orestes and his companions have just arrived, and have hidden the urn somewhere near the house: the time is day-break. Is it strange that they should reconnoitre the ground on which they will soon have to act, or that the old man should point out the chief features of the scene? As to the poet's motive, that is evident. His invention of the double embassy from Phocis was a novelty, and he wished to give a clue to it at the outset, since the spectator, who is thus in the secret, will enjoy the play more. Again, it is said that Sophocles bewrays his model when he composes his Chorus of persons external to the house. A desire to vary from Aeschylus would account for this as easily as a desire to copy Euripides; but why should not the poet's motive have been independent of both? The free-born women of Mycenae are exponents of the public good-will towards the rightful heir. But how, we are asked, had they become friends of Electra? Chrysothemis and Clytaemnestra tell us, it may be answered, that Electra frequently passed beyond the doors. Lastly, it is objected that the Chorus come to Electra without a definite reason. Is there not reason enough in their purpose of consoling and counselling her,—the purpose which she gratefully acknowledges?

Thus, even if the openings of the two plays could justly be regarded as showing a debt of either to the other, still there would be no presumption that Sophocles was the debtor.

Relation of Electra to Clytaemnestra.

A further argument is, however, adduced in support of the view which we are discussing. Both Sophocles and Euripides bring Electra into controversy with Clytaemnestra. In the play of Euripides, the tenor of this controversy is such as to mitigate the odiousness of Clytaemnestra, and to emphasise the hardness of Electra. This was what Euripides meant to do. The aim of

Sophocles was the opposite, to concentrate our sympathy upon Electra. But, says Prof. v. Wilamowitz, Sophocles has involuntarily given the advantage in dignity and self-command to Clytaemnestra; and this shows that he has (unskilfully) imitated Euripides. Is it true that the Clytaemnestra of Sophocles appears to more advantage than his Electra? Every reader must judge for himself; I should not have said so, nor, indeed, do I find it easy to understand how any one could receive that impression. But, even if this were granted, the inference of an imitation would still be unwarranted, since the controversies in the two plays respectively differ both in topics and in style.

Argument from general probability.

Finally, let us consider the more general ground upon which it is argued that Sophocles was stimulated to write his *Electra* by the work of Euripides. The Euripidean *Electra* is certainly a play which Sophocles would have viewed with repugnance. He would have thought that both the divine and the human persons were degraded. The earlier scenes, with their homely realism, approximate, in fact, to the stamp of the Middle Comedy. The whole treatment is a negation of that ideal art to which Sophocles had devoted his life. It is perfectly conceivable that such a piece should have roused him to make a protest,—to show how the theme could once more be nobly treated, as Aeschylus long ago had treated it, and yet without raising the moral and religious problem of the *Choephori*. But is such a hypothesis *more* probable than the converse? Suppose that the Sophoclean *Electra* was the earlier of the two. Is it not equally conceivable that Euripides should have been stirred to protest against the calm condonation of matricide? Might he not have wished to show how the subject could be handled without ignoring, as Sophocles does, this aspect of the vengeance, and also without refraining from criticism on the solution propounded by Aeschylus? This, in my belief, is what Euripides actually did wish to do. But assume for a moment that the other theory is right, and that the Euripidean *Electra* was the earlier. Then, surely, when Euripides had just been renewing the impression left by Aeschylus,—that matricide, though enjoined by a god, brings a fearful stain,—Sophocles would have chosen a peculiarly unfortunate moment for inviting Athenians to admire the unruffled equanimity of his Orestes.

Conclusion.

I cannot, then, see any valid reason for supposing that Euripides preceded Sophocles in treating this subject. On the other hand, the new line taken by Euripides is the more intelligible if he had before him the pieces of both the elder dramatists[1].

The *Electra* of Sophocles is one of his later plays.

§ 20. There are, however, strong grounds of internal coincidence for believing that the *Electra* is among the later plays of Sophocles. It cannot, on any view, be placed more than a few years before the Euripidean *Electra*, of which the probable date is 413 B.C. The traits which warrant this conclusion are the following. (1) The frequency of *ἀντιλαβή*, *i.e.* the partition of an iambic trimeter between two speakers. The ordinary form of such partition is when each person speaks once, so that the trimeter falls into two parts (*a*, *b*). Taking the two latest plays, we find 22 such examples in the *Philoctetes*, and 52 in the *Oedipus Coloneus*. The *Electra* ranks between them, with 25. Next comes the *Oedipus Tyrannus*, with only 10. Further, verse 1502 of *Electra* is so divided between two persons that it falls into three parts (*a*, *b*, *a*). The other Sophoclean instances of this are confined to the *Philoctetes* (810, 814, 816)[2], and the *Oedipus Coloneus* (832).

Internal evidence.

(2) Anapaestic verses (1160—1162) are inserted in a series of iambic trimeters. The only parallel for this occurs in the *Trachiniae* (v. 1081, vv. 1085 f.), a piece which may be placed somewhere between 420 and 410 B.C. (Introd. to *Trach.*, p. xxiii). It was an innovation due to the melodramatic tendency which marked the last two decades of the century. In the earlier practice, a series of iambic trimeters could be broken only by shorter iambic measures, or by mere interjections.

(3) The 'free' or 'melic' anapaests in *El.* 86—120[3] are of a type which can be strictly matched only in plays of a date later than *circ.* 420 B.C., such as the *Troades*, the *Ion*, and the *Iphigeneia in Tauris*.

(4) The actors have a notably large share in the lyric element of the play. (*a*) Thus the anapaests just mentioned

[1] Eur. *El.* 883 f. (*ἥκεις γὰρ οὐκ ἀχρεῖον ἔκπλεθρον δρομὼν | ἀγῶν' ἐς οἴκους*) seems to glance at Soph. *El.* 680—763.

[2] *Ph.* 753 is unique in being similarly divided so that it falls into *four* parts.

[3] Vv. 88 f. are two successive paroemiacs.

are delivered by Electra as a *μονῳδία*. Such a monody can be paralleled only from the later plays of Euripides. It is characteristic of the new music—satirised by Aristophanes in the *Frogs*—which came into vogue *circ.* 420 B.C. (*b*) Again, the Parodos of the *Electra* is in the form of a lyric dialogue (*κομμός*) between the heroine and the Chorus. Here, too, it is only in the latest plays that we find parallels. A 'kommatic' parodos occurs also in the *Oedipus Coloneus*. That of the *Philoctetes* has something of the same general character, although there Neoptolemus replies to the Chorus only in anapaests. (*c*) Another illustration of the same tendency is the lyric duet between Electra and the coryphaeus in vv. 823—870, which may be compared with similar duets in the *Philoctetes* (*e.g.* 1170 ff.), and the *Oedipus Coloneus* (178 ff., 1677 ff.). (*d*) In the *μέλος ἀπὸ σκηνῆς* between Electra and Orestes (1232—1287), the Chorus take no part. On the other hand, the songs given to the Chorus alone are of relatively small compass (472—515; 1058—1097; 1384—1397).

(5) The Parodos shows different classes of metre (the *γένος ἴσον* and the *γένος διπλάσιον*) combined within the same strophe; and, at the close, the epode re-echoes them all. This *πολυμετρία* is a further sign of a late period[1].

When all these indications are considered, there seems to be at least a very strong probability that the *Electra* was written not earlier than 420 B.C. There is only one point that might seem to favour an earlier date. The long syllables of the trimeter are here resolved more rarely than in any other of the seven extant plays[2]. But, though a very great *frequency* of such

Conclusio

[1] See *Metrical Analysis*, p. lxxiii. These lyric criteria for the date are searchingly examined by Prof. v. Wilamowitz in *Hermes*, vol. XVIII. pp. 242 ff.

[2] The statistics are given in G. Wolff's *Elektra* (3rd ed., revised by L. Bellermann), p. 123, n. 1. The ratio of the number of resolved feet to the whole number of trimeters in each play is stated as follows:—

1.	*Electra*,	1 to 30½.
2.	*Antigone*,	1 ,, 26.
3.	*Trachiniae*,	1 ,, 18½.
4.	*Ajax*,	1 ,, 18.
5.	*Oedipus Coloneus*,	1 ,, 18.
6.	*Oedipus Tyrannus*,	1 ,, 14½.
7.	*Philoctetes*,	1 ,, 9½.

The extraordinarily high proportion in the *Philoctetes* (409 B.C.) must be considered

resolution (as in the *Philoctetes*) has a clear significance, a *negative* application of the test would be, as the statistics show, most unsafe; and, in this instance, all the other internal evidence is on the opposite side. Those, then, who hold (as I do) that the play was produced before the *Electra* of Euripides (413 B.C.), will conclude that the years 420 and 414 B.C. mark the limits of the period to which it may be referred.

Ancient repute of the play. Translation by Atilius.

§ 21. The *Electra* of Sophocles was a favourite with Greek and Roman readers, as traces in literature indicate[1]. It was translated into Latin by a poet named Atilius, who lived probably in the early part of the second century B.C.[2] This version, though it is unfavourably judged by Cicero[3], seems to have acquired some popularity, since, according to Suetonius, it was one of two pieces from which the verses sung at the funeral of Julius Caesar were adapted,—the other being the *Armorum Iudicium* of Pacuvius[4].

as indicative of the poet's latest period, and showing the influence of Euripides. But the danger of inference from a comparison of *lower* ratios is evident. The ratio in the *Oedipus Coloneus* is lower than in the earlier *Tyrannus*, and only the same as in the *Ajax*, which is the oldest play after the *Antigone*.

[1] Cephisodorus (*circ.* 340 B.C.), the pupil of Isocrates, alludes to verse 61 of the *Electra* (Athen. p. 122 C). Machon of Corinth (*circ.* 270 B.C.), who became eminent at Alexandria as a comic poet, tells a story of which the point turns on the first two verses of the play (Athen. p. 579 B). Dioscorides (*circ.* 230 B.C.), in a well-known epigram (*Anthol. Pal.* 7. 37), imagines the tomb of Sophocles surmounted by the figure of an actor, holding in his hand a tragic mask of the type called *ἡ κούριμος παρθένος* (Pollux IV. § 139), *i.e.*, with the hair clipped in sign of mourning. Of this mask, the actor says:—

εἴτε σοι Ἀντιγόνην ἐλπεῖν φίλον, οὐκ ἂν ἁμάρτοις,
εἴτε καὶ Ἠλέκτραν· ἀμφότεραι γὰρ ἄκρον.

Cicero's judgment (*De Fin.* 1. 2) is cited below.

The Electra of Propertius (3. 6. 5 f.) is the Sophoclean:—*Electra, salvum cum aspexit Oresten,* | *cuius falsa tenens fleverat ossa soror* (Soph. *El.* 1126 ff.).

[2] Teuffel, *Hist. Rom. Lit.* vol. 1. § 96, identifies this Atilius with the writer of *palliatae* in the time of Caecilius.

[3] Cic. *De Fin.* 1. 2 *A quibus* (viz., the depreciators of Latin literature) *tantum dissentio ut, cum Sophocles vel optime scripserit Electram, tamen male conversam Atilii mihi legendam putem.* In the same passage Atilius is described (by a critic whom Cicero quotes) as a 'ferreus scriptor,' and in *Epp. ad Att.* 14. 20, § 3, as 'poeta durissimus.'

Cicero's brother Quintus wrote an *Electra*—one of four tragedies which he finished in sixteen days (*Ad Qu. Fr.* 3. 5, § 7).

[4] Suet. *Iul. Caes.* 84.

§ 22. Two modern plays on the subject,—the *Oreste* of Voltaire and the *Oreste* of Alfieri,—so directly invite a comparison with the Greek dramatists, and especially with Sophocles, that they claim a brief notice here. Each is, in its own way, the work of one who has endeavoured to seize the spirit of antiquity; who appreciates the charms of the Greek treatment; and who wishes to preserve the beauty of Greek outline, while telling the story in a new manner, such as he deems more effective for the modern theatre. Each play thus becomes a suggestive criticism on the antique. *The Oreste of Voltaire.*

Voltaire was not the first French dramatist who had handled this theme. Crébillon, whose *Électre* appeared in 1708, had followed the precedent set in the *Œdipe* of Corneille (1657), by interweaving love-affairs with the tragic action: the son of Aegisthus has won the heart of Electra, and his daughter is beloved by Orestes. Longepierre, whose *Électre* was acted in 1719, failed for a different reason; he preserved the classical simplicity, but lacked knowledge of the stage and charm of style. Voltaire's *Oreste* was produced in 1750. In the letter of dedication prefixed to it, he says that his aim is to restore a purer taste; and he thus describes the relation of his work to the Sophoclean. 'I have not copied the *Electra* of Sophocles,—far from it; but I have reproduced, as well as I could, its spirit and its substance[1].' This is true; it is only in general outline that his plot resembles the other; the details are his own. The scene is laid near the tomb of Agamemnon, on the shore of the Argolic Gulf. Thither, from Argos, come Aegisthus and Clytaemnestra, to hold a festival[2]; bringing with them Electra, their slave, with fetters on her wrists. On the same day, Orestes and Pylades are driven ashore at a neighbouring spot, and fall in with Pammène[3], a faithful old retainer of the house, who becomes their accomplice. The disguised Orestes, with Pylades,

[1] 'Je n'ai point copié l'*Électre* de Sophocle, il s'en faut beaucoup; j'en ai pris, autant que j'ai pu, tout l'esprit et toute la substance.' *Épître à la Duchesse du Maine*, in Beuchot's *Œuvres de Voltaire*, vol. VI. p. 157.

[2] A touch borrowed from Soph. *El.* 278 ff.

[3] As Pammène answers to the Sophoclean Paedagogus, the Sophoclean Chrysothemis has a counterpart in Iphise, who has been allowed to dwell apart, in an old palace near the tomb.

presents himself to Aegisthus, bearing a funeral urn. It contains, he says, the ashes of Orestes, whom he has slain at Epidaurus. There are, in fact, human ashes in the urn; but they are those of Plistène, the son of Aegisthus, whom his father had sent to kill Orestes. Presently Aegisthus learns by a message that his son is dead. He promptly arrests the two young strangers, and Pammène also. Meanwhile Orestes has met Electra at the tomb, and, overcome by affection and pity, has made himself known to her; though the oracle of Delphi had strictly forbidden him to do so. Electra now appeals to Clytaemnestra—tells her the secret—and persuades her to intercede with Aegisthus, but without divulging her son's identity. Clytaemnestra complies. Aegisthus—now certain that Orestes is in his hands—spurns her prayer, and sends the two youths to instant death. They are saved by a popular rising at Argos. The people acclaim Orestes as their king. He then takes vengeance. Electra hears Clytaemnestra's cry of supplication (behind the scenes), and, believing that her mother is pleading for Aegisthus, cries to her brother, 'Strike!'[1] The next moment Clytaemnestra is heard crying, 'My son, I die by thy hand!' Electra is overwhelmed with horror; and the play ends with the anguish of Orestes, who prepares to go forth into exile.

The feature which Voltaire himself regarded as most distinctive of his work is the character of Clytaemnestra. He has caught up the hint given by Sophocles (vv. 766 ff.), and carried further by Euripides, that the murderess of Agamemnon may remain capable of tenderness for Orestes and Electra. The Clytaemnestra of Voltaire can be touched by the entreaties of her children, though she replies to their taunts with anger and scorn[2]. 'The germ of this personage,' he says, 'was in Sophocles and Euripides, and I have developed it.' In doing so, he has

[1] Act v, Sc. 8. The trait is borrowed from Soph. *El.* 1415, ΚΛ. ὤμοι πέπληγμαι. ΗΛ. παῖσον, εἰ σθένεις, δισπλῆν: but the new setting given to it by the French dramatist is admirably ingenious.

[2] *Épître* (prefixed to the *Oreste*), p. 157. 'Rien n'est en effet plus dans la nature qu'une femme criminelle et hers son époux, et qui se laisse attendrir par ses enfants, qui reçoit la pitié dans son cœur altier et farouche, qui s'irrite, qui reprend la dureté de son caractère quand on lui fait des reproches trop violents, et qui s'apaise ensuite par les soumissions et par les larmes.'

gone a little too far; the 'cri du sang' is somewhat too obtrusive and theatrical. Greek Tragedy, with its severe sanity, would have felt that there was extravagance in making Clytaemnestra intercede with Aegisthus for the life of one who could return only as an avenger. Nevertheless, the French dramatist has derived many touches of real beauty and pathos from this motive[1]. His other chief innovation consists in rendering the course of the stratagem less smooth. Orestes and Pylades are placed in deadly peril. Our hopes and fears alternate almost to the end. The demand for this kind of interest is modern. An old Greek audience, familiar beforehand with the main lines of the story, could feel no anxiety for the safety of the hero. Voltaire's treatment of the urn-scene is noteworthy. He saw that here it was impossible to reproduce the Sophoclean pathos; that was only for people who had this custom in respect to the relics of the dead,—a custom surrounded with sacred and tender associations. Voltaire substituted an interest of a different kind, —the thrill felt by the spectators who know that the urn presented to Aegisthus contains the ashes of his son[2]. The device is ingenious, but reduces the incident to a lower level; it is no longer a dramatic beauty, but rather a stroke of theatrical effect. A more serious departure from the ancient model is involved in his attempt to vindicate the gods. He refuses to conceive that they could have commanded an *innocent* man to slay his mother, however guilty she might be. In his version, they ultimately doom Orestes to do so; but only as a punishment. And for what? For having failed, through love and pity, to persevere in obedience to their arbitrary command against revealing him-

[1] As in the scene between Clytaemnestra, Electra, and Iphise (the Chrysothemis of the play), Act I, Sc. 3; and in the scenes where Clytaemnestra pleads with Aegisthus for Orestes (Act I, Sc. 5; Act V, Sc. 3).

[2] 'Il a fallu suppléer au pathétique qu'ils [*i.e.* les anciens] y trouvaient par la terreur que doit inspirer la vue des cendres de Plistène, première victime de la vengeance d'Oreste.' This remark occurs in an essay published in the same year as Voltaire's play (1750),—*Dissertation sur les principales Tragédies anciennes et modernes, qui ont paru sur le sujet d'Électre, et en particulier sur celle de Sophocle.* It appeared under the name of M. Dumolard, a critic of the day; but it clearly reveals the mind, if not the pen, of Voltaire, among whose works it has long been included: see Beuchot, *Œuvres de Voltaire*, vol. VI. p. 255. The words quoted above are on p. 279.

self to his sister[1]. This surely does not exhibit their justice in a more favourable light. So perilous is it to tamper with Greek Tragedy on this side,—as Euripides, indeed, was the first to show. The inscrutable destiny interwoven with the legend is a thread which cannot be removed without marring the whole texture.

The *Oreste* of Alfieri.

§ 23. A lesson of a different kind is taught by the *Oreste* of Alfieri[2]. More rigorous than the ancients themselves in limiting the number of the characters, he employs only five persons,—Aegisthus, Orestes, Pylades, Clytaemnestra, and Electra. Sophocles is the classical poet who has chiefly influenced him in detail; but he owes still more to Voltaire. His Clytaemnestra is a woman broken down by misery and remorse; despised by Aegisthus; upbraided by Electra; vacillating between hysterical tenderness for her children and returns of the old passion for her paramour. Orestes arrives, with Pylades, and is recognised by Electra merely through the emotions which he manifests at the tomb of Agamemnon. The youths then announce, first to Clytaemnestra and afterwards to Aegisthus, the news that Orestes has been killed in a Cretan chariot-race. Aegisthus detects the fiction owing to the folly of Orestes, who, throughout the play, is incapable of self-control; he is perpetually reproved, or helped out of difficulties, by the more prudent Pylades. Aegisthus orders the young men to be executed, and dooms Electra to the same fate. They are saved, as with Voltaire, by an insurrection of the Argives. Orestes then takes the righteous vengeance. He slays Aegisthus, and at the same moment, in his blind fury, unconsciously deals a death-wound to Clytaemnestra, who is endeavouring to protect the tyrant. The play closes with his incipient madness, when he learns from Electra and Pylades that he has shed a mother's blood.

Alfieri has a genuine, though limited, sympathy with the classical spirit, and, unlike most of his modern predecessors in the treatment of such themes, avoids everything that is positively incongruous with that spirit. It is the more instructive

[1] *Dissertation*, etc. p. 281: 'Oreste est certainement plus à plaindre dans l'auteur français que dans l'athénien, *et la divinité y est plus ménagée*.' The Orestes of Voltaire is indeed to be pitied; but precisely because the divine caprice is so frightful.

[2] It was published in 1783, when the poet was thirty-four years of age.

to observe the reason why he fails, in this *Oreste*, to be truly classical. An Attic tragedy, though severely simple in outline, owes much of its artistic charm to those minor incidents which diversify the plot, and to those secondary persons who serve as foils or contrasts to the chief actors. The part of the Nurse in the *Choephori* is a small one, and yet how much the play would lose if it were omitted! In the *Electra* of Sophocles, the Old Man is not merely a link in a chain of agency, but a source of dramatic interest: and the portraiture of the heroine herself is the more vivid because Chrysothemis is placed at her side. It is this variety and relief, this skilful use of undertones, that we miss in the work of the Italian dramatist. He has cut out everything that is not indispensable. Without deviation or pause, the action pursues its direct, but somewhat monotonous course[1]. There are occasional beauties[2], but the general effect is not that of a Greek drama; it

[1] Charles Lloyd, in the preface to his English translation of Alfieri's Tragedies (vol. I. p. xxvii, Lond. 1815), quotes some remarks of Madame de Stael (in *Corinne*): —'Alfieri, par un hasard singulier, était, pour ainsi dire, transplanté de l'antiquité dans les temps modernes; il était né pour agir, et il n'a pu qu'écrire... Il a voulu donner à ses tragédies *le caractère le plus austère*. Il en a retranché les confidens, les coups de théâtre, tout, hors l'intérêt du dialogue.'

'Austerity' is indeed the word which best describes the general stamp of his tragedies. He represents a reaction from the extravagance of Italian drama in the seventeenth century; but his endeavour after classical form is that of a mind which had more force and passion than sensibility or imagination.

[2] Conspicuous among these is the scene at the tomb, where Electra divines the identity of Orestes by overhearing his outburst of grief and vows of vengeance, while Pylades (fearing a recognition) pretends to her that his friend is of unsound mind (Act II, Sc. 2). A few verses, which immediately precede the discovery, will serve to give some idea of the style:—

ELETTRA.

Gli sguardi
Fissi ei tien sulla tomba, immoti, ardenti;
È terribile in atto...—O tu, chi sei,
Che generoso ardisci?...

ORESTE.

A me la cura
Lasciane, a me.

PILADE.

Già più non t'ode. O donna,
Scusa i trasporti insani: ai detti suoi
Non badar punto: è fuor di se.—Scoprirti
Vuoi dunque a forza?

is rather that of an abridgement from such a work. Thus both Voltaire and Alfieri—the two moderns who, in treating the story of Electra, have been most closely studious of the classical models—have, in their different ways, something to teach us with regard to those qualities which distinguish the Greek masterpieces[1].

Traces in art of the Aeschylean and Sophoclean plays.

§ 24. We have already seen how the lyric *Oresteia* of Stesichorus is related to certain works of Greek art. It may be interesting, in conclusion, to observe how far the dramatic versions of the story can be traced in that province. As might have been expected, the Aeschylean trilogy has been the most influential.

ORESTE.
Immergerò il mio brando
Nel traditor tante fiate e tante,
Quante versasti dalla orribil piaga
Stille di sangue.
ELETTRA.
Ei non vaneggia. Un padre...
ORESTE.
Sì, mi fu tolto un padre. Oh rabbia! E inulto
Rimane ancora?
ELETTRA.
E chi sarai tu dunque,
Se Oreste non sei tu?
PILADE.
Che ascolto?
ORESTE.
Oreste!
Chi, chi mi appella?
PILADE.
Or sei perduto.
ELETTRA.
Elettra
Ti appella; Elettra io son, che al sen ti stringo
Fra le mie braccia.

[1] M. Patin (*Études sur les Tragiques grecs*, vol. II. pp. 382 ff.) notices, among other plays on this subject, two which present certain points of interest. One is the *Clytemnestre* of Alex. Soumet, produced in 1822, when the part of Orestes was acted by Talma. The influence of the Greek dramatists is mingled with that of Alfieri. Unlike his modern predecessors, the author makes use of Clytaemnestra's dream, to which he gives a new and striking form. From the *Orestie* of Alex. Dumas (produced in 1856) is cited a beautiful lament of Electra (Act II, Sc. 6), an echo of several passages in Sophocles.

Thus the *Choephori* has helped to inspire a vase-painting[1] in which Electra, Orestes and Pylades, with some other figures, are seen at the grave of Agamemnon,—the god Hermes (whom Orestes invokes at the beginning of that play) being also present. The passage of the *Eumenides* which alludes to the purification of Orestes by the blood of swine (*καθαρμοὶ χοιροκτόνοι*, v. 283) is illustrated by another vase[2]; Apollo, at Delphi, is holding a slain sucking-pig over the head of Orestes, while the ghost of Clytaemnestra seeks to arouse the slumbering Furies. In a third vase-picture[3], also indebted to the *Eumenides* (187—223), we see the Furies now awake, and about to resume their chase of Orestes; Apollo, at his side, sternly reproves them; while the benign figure of Athena, to whom Orestes looks up, typifies his approaching acquittal at Athens. Lastly, the crisis in the trial on the hill of Ares, when the goddess places her pebble in the urn, is depicted on a vase[4] of the later Roman age. The *Electra* of Sophocles has suggested the subject represented on an Apulian vase[5]; Orestes, wearing a chlamys, and carrying a spear in his left hand, shows a funeral urn to Electra; Pylades, also with chlamys and spear, follows him. The moment is that at which the two youths, disguised as Phocian messengers from Strophius, arrive before the gates of the palace, and inform Electra of their errand (1113 f.):—

φέροντες αὐτοῦ σμικρὰ λείψαν' ἐν βραχεῖ
τεύχει θανόντος, ὡς ὁρᾷς, κομίζομεν.

A marble group[6], now in the Museum at Naples, represents a youth standing at the right side of a maiden whose outstretched

[1] The vase is from Lower Italy, and is now at Naples: Rochette, *Mon. inédit.* pl. 34. It is reproduced in Baumeister's *Denkmäler*, p. 1111, with Overbeck's interpretation of it.

[2] From Apulia, published in *Mon. Inst.* IV. 48: Baumeister, *Denkm.* p. 1117.

[3] Millin, *Peintures de Vases*, II. 68: Baumeister, *Denkm.* p. 1118.

[4] Found at Kertsch: Baumeister, *Denkm.* p. 1119, where Stephani's explanation of it is given.

[5] Reproduced by Prof. A. Michaelis at the head of the Preface to his revision of Otto Jahn's *Sophoclis Electra* (3rd ed., p. iii, Bonn, 1892). He refers (p. vii) to the publications and interpretations of the vase by Laborde (*Vases Lamberg* I, pl. 8), J. de Witte and C. Lenormant (*Élite céramogr.* II. pl. 79), and Overbeck (*Bildwerke* pl. 29, 61).

[6] Reproduced in Baumeister's *Denkm.* p. 1192; and by Michaelis in Jahn's *Electra*, p. 31.

right arm encircles his neck, the hand resting on his right shoulder. This work, remarkable for a grave and chastened beauty, is suggestive of an elder sister with her brother; and, according to a probable interpretation[1], the persons are Electra and Orestes. We are reminded of the sequel to the recognition in the play of Sophocles, where the sister says, ἔχω σε χερσίν; and Orestes answers, ὡς τὰ λοίπ' ἔχοις ἀεί (v. 1226); though the moment imagined by the sculptor is one when the first transport of joy has subsided into a calmer happiness. It remains to notice a slight but significant testimony to Sophoclean influence on the treatment of this subject in the art of the Imperial age. Lucian describes a picture in which Orestes and Pylades are slaying Aegisthus, while Clytaemnestra, already slain, is seen on a couch[2]. He commends the skill which fixes attention on the doom of a wicked man, but leaves in the background the vengeance taken on a mother by a son[3]. Now, among the extant literary sources for the story, the *Electra* of Sophocles is the only one in which the death of Clytaemnestra precedes that of Aegisthus[4]; and the effect for which Lucian gives credit to the painter is the same which is obtained, in a subtler form, by the dramatic perspective of the poet.

[1] This view is accepted by Prof. Michaelis (*op. cit.* p. vii). According to others, the persons are Merope and her son Cresphontes (from the *Cresphontes* of Euripides); or Deianeira exhorting her son Hyllus to go in search of Heracles (Soph. *Tr.* 82 ff.); or Penelope and Telemachus.

The group is the work of Stephanus, a pupil of Menelaüs, himself the pupil of Pasiteles, a sculptor and versatile artist of Lower Italy, who lived in the earlier half of the first century B.C. See Dr C. Waldstein's article on Pasiteles in Baumeister's *Denkmäler*, p. 1190.

[2] Lucian Περὶ τοῦ οἴκου, § 23.

[3] *Ib.* σεμνὸν δέ τι ὁ γραφεὺς ἐπενόησεν, τὸ μὲν ἀσεβὲς τῆς ἐπιχειρήσεως δείξας μόνον καὶ ὡς ἤδη πεπραγμένον παραδραμών, ἐμβραδύνοντας δὲ τοὺς νεανίσκους ἐργασάμενος τῷ τοῦ μοιχοῦ φόνῳ.

[4] With regard to the authority followed by the painter, Lucian remarks, τὸ ἀρχέτυπον ὁ γραφεὺς παρ' Εὐριπίδου ἢ Σοφοκλέους δοκεῖ μοι λαβεῖν, forgetting that no situation even distantly similar occurs in the play of the younger dramatist. Indeed, so far as I can discover, the Euripidean *Electra* is nowhere traceable in ancient art, to which it offered no specially suitable material. It will be observed that the picture described above does not agree in detail with the closing scene in the play of Sophocles; it is the order of the retributive acts, and the prominence given to them respectively, which unmistakably shows his influence.

Manuscripts, Editions, etc.

§ 1. The *Electra* was one of the most popular plays in Byzantine MSS. as in older times, and ranks second only to the *Ajax* in respect to number of MSS. This popularity bears upon another fact which is illustrated by the scholia (see below, § 3),—viz., the frequency of variants indicating a text, or texts, inferior to that represented by the better codices. On the other hand, though the great mass of the later MSS. are of no independent value, and teem with errors due to carelessness or to feeble conjecture, yet it happens now and again that some one among them preserves or confirms a true reading, offers a noteworthy variant, or presents some other point of interest. A few examples may be given:—Verse 187. Vindobonensis: ε written over the ο of τοκέων.—305. Δ: μοι for μου.—427. Ienensis: τοῦ τάρβους (with τοῦ φόβου written above).—445. Vat. a: κάρᾳ (vulg. κάρα).—485. Ienensis and Vat. 45: χαλκόπλακτος (vulg. χαλκόπληκτος).—495. Aug. c adds θάρσος after ἔχει (with Γ and Pal.).—534. Aug. b: τίνων (vulg. τίνος).—581. D: τιθῆς.—941. Ambros. G. 56 sup.: ἐς τόδ' for ἔσθ' ὅ γ'.—950. Monacensis: λελείμμεθα.—1251. Aug. c: παρρησία (vulg. παρουσία).—1275. Ienensis: πολύπονον (vulg. πολύστονον).—1403. Ienensis has ἡμᾶς superscript (while the word has disappeared from the other MSS.).—1458. Ienensis: πύλαις (vulg. πύλας).

Among the aids to the textual criticism of the *Electra* which have appeared within the last quarter of a century, none is more valuable than the Jahn-Michaelis edition. Subsequently to the publication of his *Electra* in 1861, Otto Jahn saw more and more reason to doubt whether the Laurentian MS. (L) was the source of all the others now extant, and took steps to procure further materials for a judgment on the question. At his request Dr H. Hinck made a complete collation of two Florentine MSS.; viz., Laur. xxxi. 10, commonly denoted as Lb, by Michaelis as l, by Campbell as L^2; and Laur. 2725, commonly denoted as Γ, by Michaelis as G. Hinck also collated L, where he

saw reason to question former reports, or where the original reading had been changed by correctors. From another friend, Dr E. Hiller, Jahn obtained a collation of the Vienna MS. of the *Electra*, Vindobonensis (phil. graec. 281, of the 14th or 15th century). The collations of the Paris MSS. A and E made by Dr R. Prinz were also placed at his disposal. Shortly before his death, Jahn entrusted the task of re-editing his *Electra* to Prof. Michaelis, desiring that the critical apparatus should be much enlarged, and in particular should exhibit all the discrepancies from L of the Florentine MSS. Lb and Γ, and of the Parisian MSS. A and E. The second edition of Jahn's work, thus amplified, was published by Prof. Michaelis in 1872. The third edition, with further improvements of detail, appeared in 1882.

Besides giving a full report of the four MSS. above-mentioned (Lb, Γ, A, and E), Prof. Michaelis has used the collation of the Vindobonensis largely enough to show the character of that MS., which, though abounding in errors and interpolations, contains a few ingenious corrections. A point which is placed in a clear light is the relation of Lb to L, of which Dr Hinck contributes a discussion. Lb is the nearest of all the known MSS. to L, yet is not a transcript from it, as is proved by the number and nature of the discrepancies; as also by the fact that Lb has the list of the *Dramatis Personae*, which is wanting (for the *Electra*) in L. The archetype of Lb must have been a MS. copied from L at a time when the latter was either wholly or generally free from the corrections or conjectures made by later hands. Lb, again, contains some readings different from any, of any date, which occur in L. But, as a rule, Lb agrees with the text of L in its original form, and is thus occasionally a help to determining that text where the later correctors of L have altered or obscured it. With regard to the general relationship of the MSS., Prof. Michaelis recognises that the collations used by him fully bear out the distinction between two principal groups, of which L and Paris A are respectively the types. As Lb is akin to L, so is E to A, while Γ holds an intermediate position.

The Laurentian MS.

§ 2. In common with the later MSS., L exhibits the interpolation αὐδᾷς δὲ *ποῖον* (856), first deleted by Triclinius. It shares also the interpolation *πατέρων* after *γενναίων* (128), first removed by Monk (*Mus. Crit.* I. p. 69, ann. 1814). But the general superiority of L is not less apparent in this play than in the rest. Thus in v. 174, where, like the other MSS., it now has the corrupt *ἔστι*, it originally had the genuine reading, *ἔτι*. In 192 most MSS. have lost *ἀμφίσταμαι*, but L has

at least ἀφίσταμαι, while the majority have ἐφίσταμαι. Some points of interest as to the readings of L may be seen in my critical notes on 783, 1275, 1298, 1396. Details characteristic of the MS. as such, and especially of processes traceable in the corrections, will be found at 164, 234, 363, 443, 852, 1368, 1378, 1449.

Verses 584—586, accidentally omitted from the text of L, have been supplied in the margin by the first hand. It is the first hand also which has inserted verse 993 in the text. But the addition of verse 1007 in the margin is due to the first corrector (S). A comparison of v. 993 with 1007 is instructive in regard to the difference between the two handwritings, which is often less clear than in this example. The addition of verses 1485—6 in the margin may also be attributed to the first corrector.

Scholia.

§ 3. The scholium in L on v. 272 preserves αὐτοέντην, changed in the MSS. to αὐτοφόντην. The scholium on 446 confirms (by the words τῇ ἑαυτῶν κεφαλῇ) the true reading κάρᾳ in 445, lost in almost all MSS. At v. 1281 the lemma of the scholium in L preserves ἄν, corrupted in the text of L, as in most MSS., to ἀν. Several of the variants recorded in the scholia are curious for the free indulgence in feeble guess-work which they suggest. A typical example occurs in the schol. on 1019, where οὐδὲν ἧσσον figures as a *v. l.* for αὐτόχειρι. Similarly the schol. on 303 records προσμένουσ' ἀεί ποτε as a *v. l.* for τῶνδε προσμένουσ' ἀεί. In 232 a *v. l.* for ἀνάριθμος seems to have been ἀείνομος (corrupted in the scholium to ἀνάνομος). At 591 the scholiast mentions ἐπαινέσωμεν as a *v. l.* (a very bad one) for ἐπαινέσαιμ' ἄν. • Occasionally variants of this class have made their way into the text. Thus in 592 the miserably weak τυγχάνει (obviously generated by νυγχάνεις in 586) was the original reading in L, where, however, it has been corrected to the genuine λαμβάνεις. In 676 the choice between νῦν τε καὶ πάλαι λέγω (L), and νῦν τε καὶ τότ' ἐννέπω (A), is more evenly balanced; though few critics, I think, will refuse preference to the former.

The ὑπόμνημα mentioned by the schol. on 451 and 488 is doubtless the commentary of Didymus (*circ.* 30 B.C.) on Sophocles,—one of the principal sources of our older scholia. (*Introd. to the Facsimile of the Laur. MS. of Sophocles, p.* 21 : *Lond.* 1885.) The name of Didymus is supposed to be indicated by the letters Δι in the schol. on 28 (where see note).

The state of the text. Lacunae.

§ 4. There are some gaps in the text. A trimeter has certainly been lost after v. 1264. In 1283 something has fallen out before ἔσχον. In 1432 the latter part of the trimeter is wanting. Hermann assumes

also the following losses:—after 1427, an iambic tripody, and two trimeters: after 1429, a trimeter. On slighter grounds, lacunae are supposed by Leutsch after 344, 346, 351; by Morstadt after 35 and 530, and after the words ἐλθόντος εἰς φῶς in 419; by Jahn, after 316.

Proposed transpositions.

Many transpositions of single verses, or groups of verses, have been proposed. Thus:—Verse 68 to be placed after 70 (Morstadt). 651 after 652 (Nauck). 686 f. after 695 (Nauck). 720—722 after 733 (Burges), or after 740 (E. Piccolomini). 956 after 957 (Bergk). 1007 f. after 822 (G. Wolff), or after 1170 (Pflügel). 1049, 1048, 1047 to be read in that order (F. W. Schmidt). 1050—1057 to be rearranged (Bergk: see cr. n. there). Bergk's view of vv. 1178—1184 (see commentary) supposes, besides a derangement of the order, a mixture of different recensions. In no one of these instances does there seem to be any justification for dislocating the traditional text.

Interpolations.

The interpolations which have been supposed in the *Electra* are very numerous, though less numerous than in the *Trachiniae*. At least 110 verses have been suspected or condemned by various critics. I subjoin a list as complete as I have been able to make it:—

15 f. Nauck would reduce these two vv. to one, by omitting the words Ὀρέστα, καὶ σὺ φίλτατε ξένων | Πυλάδη. 20 f. Nauck and F. A. Paley. 21 f. Schwerdt would reduce these two vv. to one, by omitting ἐνταῦθ'...ἀλλ'. 59—66 A. Schöll and Leutsch. 61 Steinhart. 61—66 Morstadt. 62—66 Wecklein. 71 f. Herwerden and Schenkel. 72 Morstadt. 72—76 A. Schöll. 75 f. B. Todt and Nauck. 100 f. (the words ἀπ' ἄλλης | ἢ 'μοῦ) Nauck and Wecklein. 113 f. Dindorf. 114 Porson. 274 f. Nauck would reduce these two vv. to one, by omitting τῷδε...ὥστε, and substituting ἤ γε for ὥστε. 345 f. O. Jahn. 345—351 A. Schöll. 398 f., 402 f., 414 f. Morstadt. 415—425 A. Schöll. 418 Nauck. 428 Morstadt and others. 439—441 A. Schöll. 451 f. F. A. Paley. 527 Nauck. 527 f. Schenkel. 533 Kolster and others. 536 Morstadt. 538 Nauck. 541 Nauck. 565 Jahn. 565—567 Nauck would reduce these three vv. to two. 573 f. Mekler. 588 Wunder. 621 Morstadt and Blaydes. 621—625 A. Schöll. 659 Jahn. 691 Lachmann, Hermann and others. 691 f. (the words διαύλων...τούτων) Nauck. 758 Deventer, Kvíčala, F. A. Paley. 761—763 Morstadt. 768 Jahn. 804 f. Nauck would reduce these two vv. to one. 816 Morstadt and others. 939—941 Schenkel. 940 f. Morstadt and A. Schöll. 941 Nauck (placing 940 before 939). 947 f. Nauck would reduce these two vv. to one. 957 Wunder and others. 1001 f. Morstadt. 1005 f. Ahrens and others. 1052—1057 Morstadt. 1112—1114 A. Schöll. 1125 Jahn. 1129 f. Nauck. 1146 f. Nauck would reduce these two vv. to one. 1148 Herwerden. 1170 A. Zippmann. 1173 Bergk and others. 1181 f. A. Schöll. 1209 f. (partly) Nauck. 1210 Autenrieth. 1289—1292 Arndt and Ahrens. 1329 f. Nauck would reduce these two vv. to one. 1334 Ahrens and Morstadt. 1339—1345 A. Schöll. 1340—1344 Ahrens. 1345 Deventer (with τὰ for δὲ in 1344). 1355 Nauck. 1359 Nauck (adding μ'

after λόγοις in 1360). 1459 Herwerden and Nauck. 1485 f. Dindorf and others. 1505—1507 Dindorf. 1508—1510 F. Ritter.

In a vast majority of these instances, the suspicion or rejection appears wholly unwarrantable, being due to one or more of the following causes: (1) imperfect appreciation of the censured passage in its relation to the whole context; (2) intolerance of commonplaces,—such as 1170 and 1173; or (3) more generally, a disposition to restrict the artistic freedom of poetical and dramatic expression, by demanding that it should invariably conform (*a*) to rigid logic, and (*b*) to the verbal usages of prose. It is surely a singular example of (1) and (3) in combination that Nauck should think fit to reject these beautiful verses (1129 f.), and thereby to impair also the beauty of their neighbours:—

> *νῦν μὲν γὰρ οὐδὲν ὄντα βαστάζω χεροῖν·*
> *δόμων δέ σ', ὦ παῖ, λαμπρὸν ἐξέπεμψ' ἐγώ.*

I confess that, so far as I am able to see, verse 691 is the only one in this play which affords reasonable ground for strong suspicion; and I can only hope that any students of the *Electra* who may consult this edition will examine each of the supposed interpolations on its own merits. Conjectural emendation (as the notes will show) has not left much to glean,—for those, at any rate, who conceive that the proper use of that resource is restorative, not creative; but, to mention two examples of small points, no one seems to have suggested that in 1380 *προπίτνω* ought to be *προπίπτω*, or that the halting verse, 1264, *τότ' εἶδες ὅτε θεοί μ' ἐπώτρυναν μολεῖν*, might be healed by the mere change of *ὅτε* to *εὖτε*.

§ 5. Besides the various complete editions of Sophocles (*O. T.*, 3rd ed., p. lxi), I have consulted F. A. Paley's commentary, in his volume containing the *Philoctetes*, *Electra*, *Trachiniae*, and *Ajax* (London, 1880); the 3rd edition of G. Wolff's *Electra*, revised by L. Bellermann (1880); and, above all, the 3rd edition of Otto Jahn's *Electra*, as revised and enlarged by Professor Michaelis, a work of which the value for textual criticism has already been indicated, and which contains also a well-digested selection both of the ancient materials for interpretation of the play, and of modern conjectures. Editions.

METRICAL ANALYSIS.

THE lyric metres of the *Electra* are the following. (1) Logaoedic, based on the choree (or 'trochee'), $-\smile$, and the cyclic dactyl $-\smile\smile$, which is metrically equivalent to the choree. A logaoedic verse of 4 feet (or 'tetrapody'), composed of one cyclic dactyl and three chorees is called Glyconic; of the 'first,' 'second,' or 'third' order, according to the place of the dactyl. Glyconics occur in the first strophe of the second Stasimon. The 'Pherecratic,' a logaoedic verse of 3 feet, occurs in the third strophe of the Parodos, per. IV., v. 3. A more detailed account of logaoedic verse will be found in *O. C.* p. lviii.

(2) Choreic, based on the choree (trochee). This occurs chiefly in verses of 4 or of 6 feet, and is often used to vary logaoedics.

(3) Dactylic, esp. in the form of the rapid tetrapody (acatalectic), as used in the Parodos (first Strophe, periods I. and IV.; second str., per. II.; and Epode, per. IV.).

(4) Dochmiac, $\smile : - - \smile \mid - \wedge$. Dochmiac dimeters occur in the earlier part of the μέλος ἀπὸ σκηνῆς (1232 ff.), and in the third Stasimon. See *O. C.* p. lix.

(5) Anapaestic dimeters, with anacrusis, are used in the Parodos (third Strophe, and Epode); and without anacrusis, in the first Kommos, second Strophe, 850 ff. Like the anapaests of Electra's θρῆνος preceding the Parodos (vv. 86—120), these belong to the class which may be described as 'free' or 'melic' anapaests, in contradistinction to the march-anapaest; see W. Christ, *Metrik*, 2nd ed., § 287, p. 247. They are especially characterised by the frequency of spondees, which give a slow and solemn movement, suited to laments (whence the name 'Klaganapäste' has sometimes been applied to them); while they also admit the converse licence of resolving long syllables (cp. commentary on 88 f.).

(6) The 'paeon quartus,' ∪ ∪ ∪ –, is appropriately introduced in the first verse of the third Stasimon—that short ode which marks the moment of suspense, just after the avengers have entered the house. The paeon is suited to express agitation or excitement, especially in earnest entreaty; thus the Danaïdes use it (in its 'cretic' form, – ∪ –) in Aesch. *Suppl.* 418 ff., *φρόντισον, καὶ γενοῦ | πανδίκως εὐσεβὴς πρόξενος* κ.τ.λ. In v. 1388, the paeon is replaced, and as it were balanced, by a kindred measure, the bacchius, – – ∪, often employed to denote perplexity or surprise; as in Aesch. *P. V.* 115 *τίς ἀχώ, τίς ὀδμὰ προσέπτα μ' ἀφεγγής*; ∪ ⁝ – – ∪ | – –, ∪ ‖ – – ∪ | – – ∧ ‖. (See J. H. H. Schmidt, *Rhythmic and Metric*, § 11, p. 34.) Such interchange of the paeon and the bacchius is not infrequent; it is employed with beautiful effect in the strophes of Pindar's second Olympian.

The lyrics of the *Electra* have a special interest in regard to the question concerning the period to which the play belongs. Down to about 420 B.C. it is somewhat rare in tragic lyrics to find different classes of metre combined within the same strophe. One class is the *γένος ἴσον*, in which the time-value of the thesis is equal to that of the arsis, as it is in the dactyl, the spondee, and the anapaest. The other class, the *γένος διπλάσιον* or *ἄνισον*, includes the trochee and iambus, with the measures based upon them. In plays of the earlier period, the same strophe seldom represents both these classes. But in the Parodos of the *Electra* a single strophe combines dactyls or anapaests with choreic or logaoedic verses; and the Epode unites all four kinds. Such *πολυμετρία* was associated with the new tendencies in music which began to prevail shortly before the Sicilian Expedition.

In the third Stasimon (1384—1397) we have an example, which W. Christ cites as typical (*Metrik*, § 520), of dochmiacs in combination with other elements, the paeon, bacchius, and iambic. Another feature worthy of notice is presented by the *μέλος ἀπὸ σκηνῆς* in 1232—1287, viz., the use made of the iambic trimeter in connection with dochmiacs. The combination occurs elsewhere, as in Aesch. *Ag.* 1136 ff., and Ar. *Ach.* 490 ff. But here the four successive couples of trimeters, inserted at intervals, clearly mark a purpose of contrasting the more animated or impassioned lyrics with this calmer measure. Iambic trimeters, when thus interposed in a melic passage, were not spoken, as in ordinary dialogue, but given in recitative with musical accompaniment (*παρακαταλογή*). (Cp. Albert Müller, *Griech. Bühnenalterthümer*, p. 192, n. 2: W. Christ, *Metrik*, § 376, p. 321.)

In the subjoined metrical schemes, the sign ⌊— denotes that the

ordinary time-value of a long syllable, commonly marked –, is increased by one half, so that it becomes equal to –⏑ or ⏑⏑⏑: the sign ⏑̲ denotes that such time-value is doubled, and becomes equal to –– or –⏑⏑. The sign ⥿ means that an 'irrational' long syllable (*συλλαβὴ ἄλογος*) is substituted for a short. The letter ω, written over two short syllables, indicates that they have the time-value of one short only.

At the end of a verse, ∧ marks a pause equal to ⏑, $\overline{\wedge}$ a pause equal to –. The *anacrusis* of a verse (the part preliminary to the regular metre) is marked off by three dots placed vertically, ⋮

The end of a rhythmical unit, or 'sentence,' is marked by ‖. The end of a rhythmical 'period' (a combination of two or more such sentences, corresponding with each other, is marked by]‖[.

If a rhythmical sentence introduces a rhythmical period without belonging to it, it is called a *προῳδός*, or prelude (marked as *πρ.*): or, if it closes it, an *ἐπῳδός*, epode, or postlude. Similarly a period may be grouped round an isolated rhythmical sentence, which is then called the *μεσῳδός*, mesode, or interlude.

I. Parodos, vv. 121—250.

In point of length, this song of 130 verses stands next to the parodos of the *O. C.*, which contains 136; while that of the *Philoctetes* comes third, with 83. When Electra's monody (vv. 86—120) and this ode are taken together, they form the longest lyric passage extant in Sophocles (164 vv.).

First Strophe.—The measures of the several periods are as follows:—I. dactylic: II. dactylic: III. choreic (or 'trochaic'): IV. dactylic: V. logaoedic: VI. choreic. The dactylic verses, it will be seen, are almost exclusively tetrapodies, such as occur again in the second Strophe, and in the Epode.

– – – – – ⏑ ⏑ –
I. 1. ω παι | παι δυσ|τανοτατ|ας $\overline{\wedge}$ ‖
αλλ ου | τοι τον γ| εξ αϊδ |α $\overline{\wedge}$

– – – – – ⏑ ⏑⏑̲ – – – ⏑⏑ – ⏑ – – – –
2. ηλεκτρ|α ματρ|ος τιν ἀ|ει ‖ τακεις | ωδ ακορ|εστον | οιμωγ | αν $\overline{\wedge}$]‖[
παγκοιν|ου λιμν|ας πατερ|αν ‖ στασεις | ουτε γο | οισιν | ουτ ευχ| αις[1] $\overline{\wedge}$

[1] γόοισιν οὔτ' εὐχαῖς is Erfurdt's conjecture: see on v. 139.

— ⏑ ⏑ — ⏑ ⏑ — ⏑ ⏑ — ⏑ ⏑

1. τον παλαι | εκ δολερ|ας αθε|ωτατα ‖ II.
αλλ απο | των μετρι|ων επ α|μηχανων

— ⏑ ⏑ — ⏑ ⏑ — ⏑ ⏑ — ⏑ ⏑

2. ματρος αλ|οντ απατ|αις αγα|μεμνονα
αλγος α | ει στεναχ|ουσα δι |ολλυσαι]]

⏑ — ⏑ ⏑ ⏑ — ⏑ ⏑ ⏑ ⏑ ⏑ —

κακ ⋮ ᾳ τε | χειρι | προδοτον | ως ο | ταδε πορ|ων Λ ‖ III.
εν ⋮ οις αν | αλυσις | εστιν | ουδε | μια κακ |ων Λ]]

— ⏑⏑ — — ⌊ —

1. ω γενεθλ|α γενν | αι | ων Λ̄ ‖ IV.
νηπιος |ος των | οικτρ | ως Λ̄

—⏑ ⏑ — ⏑ ⏑ — ⏑ ⏑ —⏑⏑

2. ηκετ εμ|ων καματ|ων παρα|μυθιον ‖
οιχομεν | ων γονε | ων επι |λαθεται

— ⏑ ⏑ — ⏑⏑—⏑ ⏑ — ⏑ ⏑

3. οιδα τε | και ξυνι|ημι ταδ | ου τι με ‖
αλλ εμε γ | α στονο|εσσ αραρ | εν φρενας

— ⏑⏑ — ⏑⏑ — ⏑ ⏑ — ⏑⏑

4. φυγγανει | ουδ εθελ|ω προλιπ|ειν τοδε ‖
α ιτυν | αιεν ιτ |υν ολο |φυρεται

— ⏑ ⏑ — ⏑⏑ — ⏑ ⏑ — ⏑⏑

5. μη ου τον ε|μον στενα|χειν πατερ | αθλιον
ορνις α | τυζομεν | α διος | αγγελος

⌊ ⌊ ⌊ — ω ~ ⏑ ~ ⏑— ⏑ —

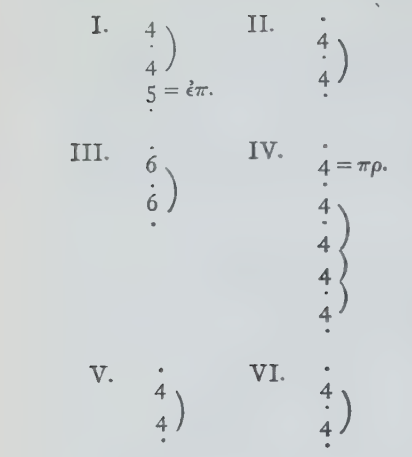
αλλ ⋮ ω | παντ| οι |ας φιλο ‖ τητος α|μειβομεν|αι χαρ | ιν Λ]] V.
ι ⋮ ω | παν |τλαμ| ων νιοβ ‖ α σε δ εγ|ωγε νεμ | ω θε | ων Λ

> ⏑ —⏑ — ⏑ ⌊ —

1. ε ⋮ ατε μ|ωδ αλ | υ | ειν Λ ‖ VI.
ατ ⋮ εν ταφ|ῳ πετρ | αι | ῳ Λ

⌊ — ⏑ ⌊ —

2. αι | αι ικν|ουμ|αι Λ]]
αι | ει δακρ| υ |εις Λ



[These diagrams show the structure of each period. The numerals denote the number of feet in each rhythmical unit, or sentence. The dots mark the beginning and end of each verse. Curves on the right show how single sentences correspond with each other. Curves on the left show the correspondence between groups of sentences.]

SECOND STROPHE.—Choreic in periods I., II., and IV.; dactylic in III.

I. ου : τοι | σοι | μουν|ᾳ ‖ τεκνον αχ|ος εφαν|η βροτ|ων Λ]]
θαρσ : ει | μοι | θαρσ|ει‖ τεκνον ετ | ι μεγας| ουραν |ῳ Λ

II. 1. προς : οτι συ | των | ενδον | ει περ |ισσ|α Λ ‖
ζευς : ος εφορ | ᾳ | παντα | και κρατ| υν |ει Λ

2. οις : ομοθεν | ει | και γον|ᾳ ξυν|αιμ|ος Λ ‖
ῳ : τον υπερ|αλγ| η χολ|ον νεμ|ουσ|α Λ

3. οια | χρυσοθεμ | ις ζω |ει·και | ιφιαν |ασσα ‖
μηθ οις | εχθαιρ | εις υπερ| αχθεο | μητ επι|λαθου

4. κρυπτ : ᾳ τ αχ|εων εν |ηβ | ᾳ Λ ‖
χρον : ος γαρ|ευμαρ | ης | θεος Λ

5. ολβ : ιος ον | α | κλειν|α Λ ‖
ουτ : ε γαρ ο | ταν | κρισ | αν Λ

6. γα : ποτε μυκ|ηνˉ| αι |ων Λ ‖
βου : νομον εχ |ων| ακτ |αν Λ

7. δεξεται | ευπατριδ|αν διος |ευφρονι ‖
παις αγα | μεμνονιδ | ας απερ|ιτροπος ‖

8. βη : ματι μολ | οντ α|τανδε|γαν ορ|εστ |-αν ∧ ‖
ουθ : ο παρα |τον αχερ| οντα |θεος αν|ασσ | ων ∧

9. ον γ : εγω α|καματα | προσμεν|ουσ α | τεκν|ος ∧ ‖
αλλ : εμε μεν| ο πολυς | απολε |λοιπεν | ηδ |η ∧

10. ταλ : αιν α | νυμφ | ευτος | αιεν | οιχν | ω ∧ ‖
βι : οτος αν | ελπ | ιστος | ουδ ετ| αρκ | ω ∧

III. 1. δακρυσι | μυδαλε|α τον αν | ηνυτον ‖
ατις αν | ευ τεκε|ων κατα | τακομαι

2. οιτον εχ | ουσα κακ|ων ο δε | λαθεται
ας φιλος | ουτις αν |ηρ υπερ | ισταται

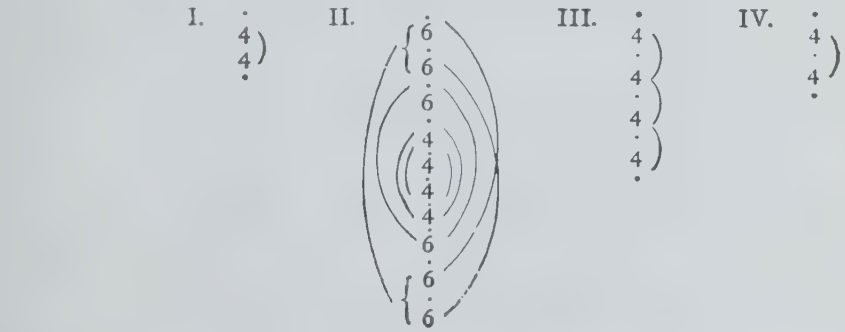
3. ων τ επαθ | ων τ εδα|η τι γαρ | ουκ εμοι
αλλ απερ | ει τις επ | οικος αν | αξια

4. ερχεται | αγγελι | ας απατ|ωμενον
οικονομ | ω θαλαμ | ους πατρος | ωδε μεν

IV. 1. α : ει | μεν | γαρ ποθ|ει ∧ ‖
α : ει | κει | συν στολ|α ∧

2. ποθ : ων δ ουκ | αξι |οι φαν|ηναι ‖
κεν : αις δ αμφ | ισταμ|αι τραπ|εζαις

I. II. III. IV.



THIRD STROPHE.—Periods I., II., and III. consist of anapaestic dimeters, with anacrusis. In I., the spondees give a slow and solemn movement, suited to the theme; in II., where the subject changes from the crime to the passion which prompted it, the rhythm is lightened and accelerated by dactyls. Period IV. shows a blending of different measures, characteristic of the *πολυμετρία* to which reference was made above (p. lxxiii). The 1st and 4th verses are still anapaestic dimeters; but v. 2 is a choreic tripody, and v. 3 a logaoedic tripody, of the form known as a 'first Pherecratic' (*O. C.* p. lviii). In period V. we have choreic hexapodies.

I. 1. οικτρ ⋮ α μεν | νοστοις | αυδ | α ‖
φραζ ⋮ ου μη | πορσω | φων | ειν

2. οικτρ ⋮ α δ εν | κοιταις | πατρω|αις ‖
ου ⋮ γνωμαν | ισχεις | εξ οι|ων

3. οτε ⋮ οι παγ|χαλκων | ανται|α ‖
τα παρ ⋮ οντ οικ | ειας | εις ατ|ας

4. γενυ ⋮ ων ωρμ| αθη | πλαγ|α ‖
εμ ⋮ πιπτεις |ουτως| αικ |ως

II. 1. δολος ⋮ ην ο φρασ|ας εφος | ο κτειν|ας ‖
πολυ ⋮ γαρ τι κακ|ων υπερ | εκτησ | ω

2. δειν ⋮ αν δειν|ως προφυτ|ευσαντ|ες ‖
σφ ⋮ δυσθυμ| φ τικτ | ουσ α | ει

3. μορφ ⋮ αν ειτ |ουν θεος | ειτε βροτ|ων ‖
ψυχ ⋮ φ πολεμ| ους τα δε | τοις δυνατ|οις

4. ην ο | ταυτα | πρασσ|ων ‖
ουκ ερ | ιστα | πλαθ |ειν

III. 1. ω ⋮ πασαν| κεινα |πλεον αμ|ερα ‖
δειν ⋮ οις ην |αγκασθ| ην δειν| οις

— — — — — ⊔ —
2. ελθ ⁝ ουσ εχθ| ιστα | δη| μοι ⊼]]
εξ ⁝ οιδ ου |λαθει μ| οργ|α ⊼

— — — — — — — —
IV. 1. ω ⁝ νυξ ω | δειπνων | αρρητ |ων ⊼ ||
αλλ ⁝ εν γαρ | δεινοις | ου σχησ|ω ⊼

> ⊔ ⊔ —
2. εκ ⁝ παγλ | αχθ|η ∧ ||
ταυτ ⁝ ας | ατ |ας ∧

⏑ ⏑ ⏑⏑ ⏑ —
3. τους εμος | ιδε πατ|ηρ ∧ ||
οφρα με | βιος εχ |η

⏑ ⏑ — ⏑⏑ — ⏑ ⏑ — ⏑⏑ —
4. θανατ ⁝ ους αικ|εις διδυμ|αιν χειρ|οιν ⊼
τινι ⁝ γαρ ποταν| ω φιλι | αγενεθλ|ᾱ ⊼

> ⏑ ⏑ ⏑ ⊔ — ⏑ —
V. 1. αι ⁝ τον εμον | ειλ| ον βι|ον ∧ ||
προσ ⁝ φορον ακ | ουσ| αιμ επ|ος ∧

⏑ ⏑ ⏑ — ⏑ — ⏑ —
2. προδοτον | αι μ απ|ωλεσ|αν ∧ ||
τινι φρον | ουντι | καιρι|α ∧

⏑̆ > ⏑ ⏑ ⏑ ⏑ ⏑ ⏑ — ⏑ —
3. αις ⁝ θεος ο | μεγας ολ|υμπι|ος ∧ ||
αν ⁝ ετε μ αν | ετε παρ|αγορ |οι ∧

⏑̆ > ⏑ ⏑ ⏑ ⏑⏑ ⏑ — ⏑ —
4. ποιν ⁝ ιμα παθ|εα παθ|ειν πορ|οι ∧ ||
τα ⁝ δε γαρ αλ|υτα κε | κλησετ |αι ∧

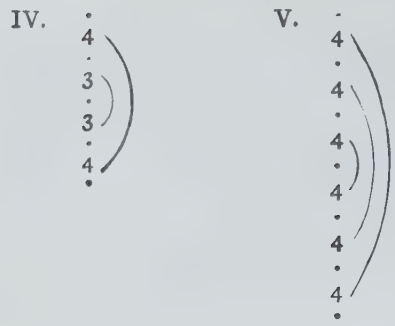
— ω — ω — ω — ω
5. μηδε ποτ| αγλαϊ |ας απο|ναιατο ||
ουδε ποτ |εκ καματ|ων απο|παυσομαι

⏑̆ > ⏑ ⏑ ⏑ — ⏑ ⊔ —
6. τοι ⁝ αδ ανυσ|αντες | εργ|α ∧]]
αν ⁝ αριθμος | ωδε | θρην|ων ∧

I. ·
4
·
4
·
4
·
4
·

II. ·
4
·
4
·
4
·
4 = ἐπ.
·

III. ·
4
·
4
·



Epode.—I. Anapaestic dimeters (spondaic, as in period I. of the third Strophe), with anacrusis. These afford a soothing effect, after the passionate imprecation which closed the third Antistrophe. Then, in II., the dactylic tetrapodies once more express Electra's vehement grief. Period III. consists of anapaestic dimeters, with a logaoedic tripody. In IV., logaoedic and choreic tripodies are combined; and V. is choreic. Thus the measures used in the preceding part of the Parodos are repeated at the close.

I. 1. αλλ ⁝ ουν ευ|νοιᾳ γ | αυδ|ω ‖

2. ματ ⁝ ηρ ωσ|ει τις | πιστ|α ‖

3. μη ⁝ τικτειν | σ αταν | ατ|αις]]

II. 1. και τι μετρ|ον κακοτ|ατος ε|φυ φερε ‖

2. πως επι | τοις φθιμεν|οις αμελ|ειν καλον ‖

3. εν τινι | τουτ ε|βλαστ ανθρ|ωπων]]

III. 1. μητ ⁝ ειην | εντιμ|ος τουτ|οις ‖

2. μητ ⁝ ει τῳ | προσκειμ|αι χρηστ|ῳ ‖

3. ξυν ⋮ ναιοιμ | ευκηλ|ος γονε|ων ‖

4. εκ ⋮ τιμους | ισχυσ|α πτερυγ|ας ‖

5. οξυτον|ων γο|ων ‖

IV. 1. ει γαρ ο | μεν θαν|ων ‖ γα τε και | ουδεν | ων ‖

2. κεισετ|αι ταλ|ας ‖ οι δε | μη παλ|ιν ‖

V. 1. δωσουσ | αντιφον|ους δικ|ας ‖

2. ερρ ⋮ οι τ αν | αιδ|ως α|παντων τ ‖ ευσεβ|ει α | θνατ|ων ‖

I. II. III.

IV. V.

II. First Stasimon, vv. 472—515.

Strophe.—I. Logaoedic. II., III., and IV., Choreic.

I. 1. ει μη | γω παρα|φρων | μαντις ε|φυν ‖
ηξει | και πολυ|πους | και πολυ|χειρ ‖

2. και ⋮ γνωμας | λειπομεν|α σοφ|ας ‖ εισιν |α προ|μαντ|ις ‖
α ⋮ δεινοις | κρυπτομεν|α λοχ|οις ‖ χαλκο|πους ερ| ω |υς ‖

II. 1. δικ ⋮ α δικ | αια | φερομεν|α χερ|οιν κρατ|η Λ ‖
α ⋮ λεκτρ α| νυμφα | γαρ επε |βα μι | αι φον |ων Λ

2. μετ ⋮ εισιν | ω | τεκνον | ου μακρ|ου χρον|ου Λ]]
γαμ ⋮ ων αμ | ιλλ | ημαθ | οισιν |ου θεμ|ις Λ

III. 1. υπ ⋮ εστι | μοι θρασ|ος Λ ‖
προ ⋮ τωνδε | τοι μ' εχ|ει Λ ‖

2. αδ ⋮ υπνο|ων κλυ|ουσαν
θαρσ ⋮ ος τι[1] | μηποθ |ημιν

3. αρτι|ως ον|ειρατ|ων Λ]]
αψεγ|ες πελ|αν τερ|ας Λ

IV. 1. ου ⋮ γαρ ποτ | αμναστ|ει γ ο | φυσας ‖ σ ελλ|αν|ων αν|αξ Λ ‖
τοις ⋮ δρωσι | και συν |δρωσιν | η τοι ‖ μαντ | ει |αι βροτ|ων Λ

2. ουδ ⋮ α παλ| αια |χαλκο|πλακτος ‖ αμφ|ακ|ης γεν | υς Λ ‖
ουκ ⋮ εισιν |εν δειν|οις ον| ειροις ‖ ουδ |εν |θεσφατ | οις Λ

3. α ⋮ νιν κατε|πεφνεν | αισχιστ|αις εν| αικι | αις Λ]]
ει ⋮ μη τοδε | φασμα | νυκτος |ευ κατ|ασχησ|ει Λ

I. 5 = πρ. 4 4 II. 6 6 III. 3 3 4 = ἐπ. IV. (4 4 4 4) 6 = ἐπ.

[1] *θάρσος τι* is a conjectural supplement. See cr. n. and commentary on 495 ff. Another possibility is to write *ὕπεστί μοι θάρσος* (instead of *θράσος*) in the strophe, and *πρὸ τῶνδέ τοι <θάρσος ἴσχει με>* in the antistrophe. In the latter case, the metre would read thus :—*υπ* ⋮ *εστι* | *μοι* | *θαρσος* | *αδ* ‖ *υπνο* | *ων κλυ* | *ουσ* | *αν* Λ ‖, and similarly in the antistrophe; the verse consisting of two tetrapodies, instead of two tripodies.

EPODE.—Choreic, in verses of four feet, varied by two hexapodies

1. ω ⋮ πελοπος | α | προσθ|εν πολ|υπονος | ιππ|ει|α ∧ ‖
2. ως ⋮ εμολες | αι|αν|ης | τᾰδε | γᾰ ∧ ‖
3. ευ ⋮ τε γαρ ο | ποντ|ισθ|εις μυρτ‖ιλος ε|κοιμ|αθ|η ∧ ‖
4. παγ ⋮ χρυσε|ων | διφρ|ων δυσ‖τανοις | αικ| ι |αις ∧ ‖
5. προ ⋮ ρριζος | εκ|ριφθ|εις | ου τι | πω ∧ ‖
6. ε ⋮ λειπεν | εκ | τουδ οικ‖ου πολ|υπονος | ιππ|ει|α ∧]]

III. Kommos, 823—870.

FIRST STROPHE.—Logaoedic. The general character of this strophe may be compared with that of *O. C.* 510—520, which, like this, is the first strophe of a kommos.

I. 1. που ⋮ ποτε κερ|αυν|οι διος| η | που φαεθ|ων ∧ ‖
θιδ ⋮ α γαρ αν|ακτ|αμφιαρ|εων | χρυσοδετ |οις ∧
2. αλιος | ει | ταυτ εφορ|ωντ‖ες κρυπτ|ουσιν εκ|ηλ | οι ∧ ‖
ερκεσι | κρυφθ| εντα γυν |αικ‖ων και | νυν υπο |γαι| ας ∧

– – – –
[ε ε α ι α ι
ε ε ι ω]

└ ⏑ ⏑└ └
3. ω |παι τι δακρ| υ |εις Λ ||
παμ| ψυχος αν |ασσ|ει Λ

– > ⏑ ⏑└ ⏑ ⏑ └ –
4. φευ μηδ|εν μεγ α|υσ|ῃς απολ|εις | πως Λ]]
φευ φευ | δητ ολο | α |γαρ[1] εδαμ| η | ναι Λ

> ⏑ ⏑└ ⏑ ⏑ –
II. 1. ει ⋮ των φανερ|ως | οιχομεν|ων Λ ||
οιδ ⋮ οιδ εφαν | η |γαρ μελετ|ωρ Λ

⏑⏑ └ ⏑ ⏑ └ ⏑ ⏑└ ⏑ ⏑ –
2. εις αϊδ | αν | ελπιδ υπ|οισ||εις κατ εμ|ου | τακομεν|ας Λ ||
αμφι τον | εν | πενθει εμ|οι δ|| ουτις ετ |εσθ| ος γαρ ετ|ην Λ

⏑ ⏑ └ └ –
3. μαλλον επ| εμ |βασ|ει Λ]]
φρουδος αν|αρπ| ασθ |εις Λ

I. •
6
•
4
4
•
4
•
6
•

II. •
4
•
4
4
•
4
•

Second Strophe.—I. Anapaestic dimeters, with a trochaic pentapody as prelude. II. and III., Logaoedic and Choreic verses. Thus here, again, as in the Parodos, the γένος ἴσον and the γένος διπλάσιον are combined.

– ⏑└ – ⏑– ⏑ –
I. 1. δειλαι| α |δειλαι|ων κυρ|εις Λ ||
πασι |θνατ| οις ε|φυ μορ|ος Λ

[1] In 844 the coryphaeus says ὀλοὰ γὰρ, and Electra interrupts the sentence with ἐδάμη. The pause seems sufficiently to explain how γάρ might stand for a long syllable here. J. H. H. Schmidt prefers the alternative of supposing that in the strophe the final of ἀΰσῃς is 'irrational,' a long for a short.

2. καγ ⋮ ω τουδ|ιστωρ | υπεριστ|ωρ ⏜ ‖
η ⋮ και χαλ|αργοις | εν αμιλλ|αις ⏜

3. παν ⋮ συρτῳ | παμμην|ῳ πολλ|ων ⏜ ‖
ουτ ⋮ ως ως | κεινῳ | δυσταν |ῳ ⏜

4. δειν ⋮ ων στυγν|ων τ αι| ων |ι ⏜]
τιμητ ⋮ οις ολκ | οις εγ |κυρσ|αι ⏜

II. 1. ειδομεν | αθρ| ην |εις ∧ ‖
ασκοπος | α | λωβ|α ∧

2. μη με | νυν | μηκετ|ι ∧ ‖
πως γαρ | ουκ | ει ξεν |ος ∧

3. παραγαγ|ης ιν | ου τι |φης ∧]]
ατερ εμ|αν χερ|ων παπ|αι ∧

III. 1. παρ ⋮ εισιν | ελπιδ|ων ετ|ι ∧ ‖
κε ⋮ κευθεν | ουτε |του ταφ|ου ∧

2. κοινοτοκ|ων ∧ ‖
αντιασ|ας ∧

3. ευπατριδ|αν αρ|ωγ|αι ∧
ουτε γο|ων παρ|ημ|ων ∧

I. ⋮ 5 = πρ. ⋮ 4 ⋮ 4 ⋮ 4 ⋮

II. ⋮ 4 ⋮ 4 ⋮ 4 ⋮

III. ⋮ 4 ⋮ 2 ⋮ 4 ⋮

IV. Second Stasimon, vv. 1058—1097.

First Strophe.—Logaoedic. A verse of six feet forms the prelude to a series of tetrapodies, which are chiefly first Glyconics, varied, however, by second Glyconics in I. 5, II. 1, 2, 3.

I. 1. τι ⋮ τους αν|ωθ|εν φρονιμ|ωτατ |ους οι|ων- ‖
οτ ⋮ ι σφιν|ηδ|η τα μεν |εκ δομ|ων νοσ|ει

2. -ους εσορ| ωμεν |οι τροφ|ας ‖
δη τα δε |προς τεκν|ων διπλ|η

3. κηδομεν|ους αφ | ων τε|βλαστ- ‖
φυλοπις | ουκετ | εξισ | ου-

4. -ωσιν αφ| ων τ ον|ασιν | ἐυρ- ‖
-ται φιλο| τασι | φδι | αι- ‖

5. -ωσι ταδ| ουκ επ ισ|ας τελ|ουμεν ‖
-τᾳ προδοτ|ος δε μον|α σαλ|ευει

II. 1. αλλ ου | ταν διος |αστραπ|αν Λ ‖
ηλεκτρ | α τον α |ει πατρ|ος

2. και ταν | ουρανι |αν θεμ|ιν Λ ‖
δειλαι | α στεναχ|ουσ οπ|ως

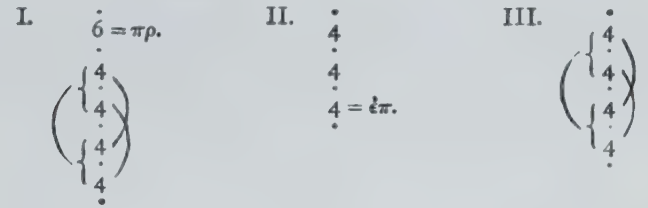
3. δαρον| ουκ απον|ητ|οι Λ ‖
α παν|δυρτος α |ηδ|ων

III. 1. ω χθονι|α βροτ| οισι |φα- ‖
ουτε τι |του θαν|ειν προ|μη-

2. -μα κατα | μοι βο |ασον| οικ- ‖
-θης το τε | μη βλεπ|ειν ετ|οι-

3. -τραν οπα |τοις εν|ερθ ατρ|ει- ‖
-μα διδυμ| αν ελ|ουσ ερ|ι

4. -δαις αχορ|ευτα φερ|ουσ ον|ειδη ‖
   -νυν τις αν| ευπατρις | ωδε | βλαστοι



SECOND STROPHE.—I. Logaoedic. II. Choreic.

I. 1. ουδεις | των αγαθ|ων | γαρ ∧ ‖
   ζωης | μοι καθυπ|ερθ | εν ∧

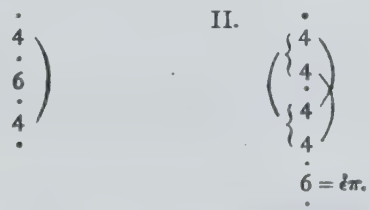
2. ζων κακ|ως ευ |κλειαν|αισχυν|αι θελ|ει ∧ ‖
   χειρι |και πλουτ|ῳ τε |ων εχθρ|ων ος |ον ∧

3. νωνυμος| ω |παι| παι ∧ ‖
   νυν υπο |χειρ| ναι |εις ∧

I. 1. ως ⋮ και συ|παγ|κλαυτον| αι ‖ ωνα | κοινον | ειλ |ου ∧ ‖
   επ ⋮ ει σ εφ| ευρ | ηκα |μοιρι|ᾳ μεν | ουκ εν | εσθλ|ᾳ ∧

2. το ⋮ μη καλ|ον [1]καθ|οπλισ| ασα ‖ δυο φερ|ειν εν | ενι λογ|ῳ ∧ ‖
   βε ⋮ βωσαν | α δε μεγ| ιστ ε |βλαστε ‖ νομμα | τωνδε | φερομεν|αν ∧

3. σοφ ⋮ α τ αρ|ιστ|α τε | παις κε|κλησθ|αι ∧ ‖
   αρ ⋮ ιστα |τᾳ |ζηνος | ευσεβ | ει |ᾳ



[1] For καθοπλίσασα J. H. H. Schmidt conjectures ἀπολακτίσασα : see 1087 n.

V. Lyrics for actors (*μέλος ἀπὸ σκηνῆς*), vv. 1232—1286.

STROPHE.—I. and II., Dochmiac. III. Choreic. IV. Logaoedic. Four pairs of iambic trimeters are interposed among the lyrics; viz., two pairs after period I., one pair after III., and one pair after IV. The words *τί δ' ἔστιν* in 1237 (= *τί δρῶσα* in 1258), which come between the first and second pairs of trimeters, are *extra metrum.*

I. 1. ι : ω γον | αι ∧ ‖
o : πας εμ | οι ∧

2. γον : αι σωματ |ων, εμ||οι φιλτατ|ων ∧ ‖
o : πας αν πρεπ| οι, παρ||ων εννεπ |ειν ∧

3. ε : μολετ αρτι |ως ∧ ‖
τα : δε δικ ᾳ χρον|ος ∧

[Here follow two iambic trimeters, vv. 1235, 1236 (*ἐφηύρετ'...πρόσμενε*), corresponding with vv. 1256, 1257 in the antistrophe (*μόλις γὰρ...σφῷν τόδε*).]

τι δ : εστ | ιν ∧ ‖ (*Extra metrum.*)
τι : δρωσ | α ∧

[Here follows a second pair of trimeters, vv. 1238, 1239 (*σιγᾶν...Ἄρτεμιν*), corresponding with vv. 1259, 1260 in the antistrophe (*οὖ μή 'στι...πεφηνότος*).]

II. το : δε μεν ου ποτ | αξι||ωσω τρεσ|αι ∧ ‖
μετ : α βαλοιτ αν | ωδε|| σιγαν λογ|ων ∧

III. 1. περ : ισσον | αχθος| ενδ |ον ∧ ‖
επ : ει σε | νυν α |φραστ|ως ∧

2. γυν : αικ |ων ον | α|ει ∧ ‖
α : ελπτ|ως τ εσ | ειδ|ον ∧

[Here follows a third pair of trimeters, vv. 1243, 1244 (*ὅρα γε...πειραθεῖσά που*), corresponding with v. 1264 in the antistrophe (*τόθ' εἶδες...*), after which a trimeter has been lost.]

IV. 1. ο : τοτοτο |τοι το|τοι ∧ ‖
ε : φρασας υπ| ερτερ |αν ∧

2 ∪ ∪ ∪ ∪ ∪ ∪ –
2. α ⋮ νεφελον|ενεβαλ|ες ∧ ‖
τας ⋮ παρος ε|τι χαριτ|ος ∧

> ∪ ∪ ∪ ∪ ∪ ∪ –
3. ου ⋮ ποτε κατ|α λυσι|μον ∧ ‖
ει ⋮ σε θεος | επορισ|εν ∧

> ∪ ∪ ∪ ⁓ ∪ –
4. ου ⋮ δε ποτε | λησομεν |ον ∧ ‖
α ⋮ μετερα | προς μελαθρ|α ∧

> ∪ ∪ ∪ ⁓ ∪ – ∪ –
5. αμ ⋮ ετερον | οιον ε|φυ κακ|ον ∧]]
δαιμ ⋮ ονιον | αυτο τι|θημ εγ|ω ∧

[Here follows a fourth pair of trimeters, vv. 1251, 1252 (ἔξοιδα...χρεών), corresponding with vv. 1271, 1272 in the antistrophe (τὰ μέν σ' ὀκνῶ...νικωμένην).]

I. dochm. / dochm. / dochm. / dochm.

II. dochm. / dochm.

III. 4 / 4

IV. 3 / 3 / 3 / 3 / 4 = ἐπ.

EPODE.—Choreic, in verses of six, four, or two feet.

∪ – ∪ ∟ – ∪ –
I. 1. ι ⋮ ω χρον|ῳ | φιλτατ αν ∧ ‖

∪ ∪ ∪ – ∪ ∟ ∟ – ∪ – ∪ ∟ –
2. οδον επ|αξι|ωσ|ας ‖ ωδε | μοι φαν|ην|αι ∧ ‖

> ∪ ∪ ∪ ∪ ∪ ∪ – ∪ –
3. μη ⋮ τι με πολ|υπονον | ωδ ιδ|ων ∧]]

∪ – ∪ – > – ∪ – ∪ ∟ –
II. 1. τι ⋮ μη πο|ησω | μη μ απ|οστερ|ησ|ῃς ∧ ‖

> – ∪ – > – ∪ – ∪ ∟ –
2. των ⋮ σων προσ|ωπων | αδον|αν μεθ|εσθ | αι ∧]]

[Here follows an iambic trimeter, v. 1279, ἦ κάρτα κ.τ.λ.

∪ ∟ –
III. 1. ξυν ⋮ αιν|εις ∧ ‖

∪ ∟ –
2. τι ⋮ μην | ου ∧]]

IV. 1. ω φιλαι | εκλυον | αν εγ|ω Λ ‖

2. ουδ αν | ηλπισ | αυδ|αν Λ]]

3. ουδ αν | εσχον | ορμ | αν Λ ‖

4. αν ⁝ αυδον | ουδε | συν βο|ᾳ κλυ|ουσ|α Λ]]

V. 1. ταλ ⁝ αινα | νυν δ εχ|ω σε | προυφαν|ης | δε Λ ‖

2. φιλτατ|αν εχ|ων προσ|οψιν ‖

3. ας εγω | ουδ αν | εν κακ|οις λαθ|οιμ|αν Λ]]

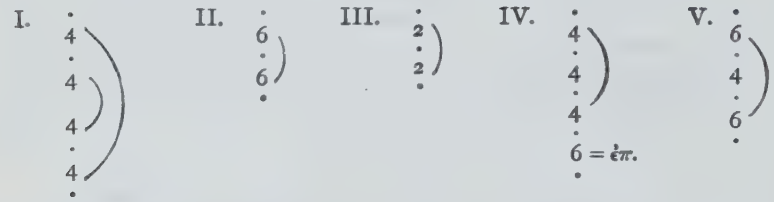
I. 4 4 4 4

II. 6 6

III. 2 2

IV. 4 4 4 6 = ἐπ.

V. 6 4 6



VI. Third Stasimon, vv. 1384—1397.

The Strophe of this short ode is noteworthy for the different elements combined in it. Verse 1 contains two paeons, of the form known as the *paeon quartus*, ⏑ ⏑ ⏑ –. Verses 2 and 3 are dochmiac dimeters. In verse 4, instead of again using paeons, the poet employs a kindred measure, the bacchius, – – ⏑. Anacrusis precedes it, as was usually the case, and the second bacchius is syncopated: ᾰ ⁝ φυκτοι κυν | ες Λ, the pause being equivalent to – ⏑. In *Tr.* 890 also, where the same measure is used at a moment of excitement, the second bacchius is curtailed, though not in the same manner: τις ⁝ ην πως φερ | ειπε Λ. With these lyric measures, iambic verses are combined, as in the μέλος ἀπὸ σκηνῆς (1232—1286).

1. ιδεθ οπου | προνεμεται ‖
παραγεται | γαρ ενερων

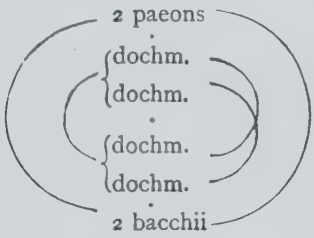
2. το ⋮ δυσεριστον |αιμα ‖ φυσων αρ|ης Λ ‖
δολ ⋮ ιοπους αρ | ωγος ‖ εισω στεγ |ας Λ

[Here follows a trimeter, v. 1386 (*βεβᾶσιν, κ.τ.λ.*), corresponding with v. 1393 in the antistr. (*ἀρχαιόπλουτα κ.τ.λ.*).]

3. μετ ⋮ αδρομοι κακ|ων παν‖ουργηματ|ων Λ ‖
νε ⋮ ακονητον | αιμα ‖χειροιν εχ|ων Λ

4. α ⋮ φυκτοι κυν|ες Λ
ο ⋮ μαιας δε|παις Λ

[Here follows an iambic dimeter, v. 1389 (*ὥστ' οὐ μακρὰν ἔτ' ἀμμενεῖ*), corresponding with v. 1396 in the antistrophe (*Ἑρμῆς σφ' ἄγει δόλον σκότῳ*). Then an iambic trimeter, v. 1390 (*τοὐμὸν κ.τ.λ.*), corresponding with v. 1397 (*κρύψας κ.τ.λ.*).]



VII. Second Kommos, vv. 1398—1441.

The lyric verses which are in strophic correspondence are not all consecutive, as is shown by the numbering below. But the series constitutes a strophe and an antistrophe, in which each of the three groups of verses forms a rhythmical period. The first and third periods are choreic; the second is logaoedic.

Verse 1407 ηκ ⋮ ουσ αν| ηκ |ουστα | δυσ‖τανος | ωστε | φριξ|αι Λ ‖
1428 παυσ ⋮ ασθε |λευσσ|ω γαρ | αιγ‖ισθον | εκ προ | δηλ |ου Λ

1. 1413 ω πολις | ω γενε|α ταλ|αινα | νυν σοι ‖
1433 βατε κατ | αντιθυρ|ων οσ|ον ταχ | ιστα

2. 1414 μοιρα καθ| αμερι |α φθιν|ει φθιν|ει Λ]]
1434 νυν τα πριν| ευ θεμεν|οι ταδ |ωι παλ|ιν Λ

III. 1. 1419 τελ ⋮ ουσ αρ | αι | ζωσιν | οι ‖ γας υπ|αι | κειμεν | οι Λ ‖
1439 δι ⋮ ωτος | αν | παυρα γ | ως ‖ ηπι|ως | εννεπ | ειν Λ

2. 1420 παλ ⋮ ιρρυτ|ον γαρ | αιμ υπ | εξαιρ ‖ ουσι | των κταν|οντ | ων Λ ‖
1440 προς ⋮ ανδρα | τονδε | συμφερ |οι λαθρ‖ αιον | ως ορ |ουσ | η Λ

3. 1421 οι παλ|αι θαν|οντ | ες Λ ‖
1441 προς δικ|ας αγ | ων | α Λ

I. 4 4

II. 5 5

III. 4 4 4 4 4 = ἐπ.

ΣΟΦΟΚΛΕΟΥΣ

ΗΛΕΚΤΡΑ

ΣΟΦΟΚΛΕΟΥΣ

ΗΛΕΚΤΡΑ

ΥΠΟΘΕΣΙΣ ΗΛΕΚΤΡΑΣ.

Ὑπόκειται ὧδε· τροφεὺς δεικνὺς τῷ Ὀρέστῃ τὰ ἐν Ἄργει. μικρὸν γὰρ αὐτὸν κλέψασα ἡ Ἠλέκτρα, ἡνίκα ὁ πατὴρ ἐσφάζετο, δέδωκε τῷ τροφεῖ, φοβουμένη μὴ καὶ αὐτὸν φονεύσωσι σὺν τῷ πατρί.

ΑΛΛΩΣ.

Τροφεύς ἐστιν ὁ προλογίζων πρεσβύτης, παιδαγωγὸς ὁ ὑποκείμενος καὶ ὑπεκθέμενος τὸν Ὀρέστην εἰς τὴν Φωκίδα πρὸς Στρόφιον καὶ ὑποδεικνὺς αὐτῷ τὰ ἐν Ἄργει. μικρὸν γὰρ αὐτὸν κλέψας ἐκ τοῦ Ἄργους ὁ παιδαγωγὸς ἔφυγεν καὶ διὰ εἴκοσιν ἐτῶν ἐπανελθὼν εἰς τὸ Ἄργος μετ' αὐτοῦ δείκνυσιν αὐτῷ τὰ ἐν Ἄργει.

These so-called *ὑποθέσεις* are merely notes, by two different commentators, explanatory of the situation with which the play opens. In the Laurentian MS. (L), p. 17 *a*, they are prefixed to the text, and run on continuously, the word *ἄλλως* being absent. But in the Florentine MS., cod. Abbat. 2725 (late 13th cent.), the second is distinguished from the first by the heading *καὶ ἄλλως*.

2 *ἡ Ἠλέκτρα*] So L, and Ald. Several edd. omit *ἡ.*—*δέδωκε*] On the occasional use of the perfect instead of the aorist in later Greek, see my ed. of the *Antigone*, p. 3 (n. on *ἀνήρηται* in the first *ὑπόθεσις* to that play). Schaefer's conjecture, *ἔδωκε*, is therefore unnecessary. 3 *φοβουμένη*] *δείσασα* Ald. 4 *παιδαγωγὸς ὁ ὑποκείμενος*] These words may have been inserted, as Wecklein suggests, by another hand, for the purpose of defining *τροφεύς*. If so, *καὶ ὑπεκθέμενος* was originally *ὁ ὑπεκθέμενος*.

Dindorf (*Schol. in Soph.*, vol. II. p. 243) has prefixed to the later scholia on the *Electra* a metrical argument in four iambic trimeters, and a prose argument, both preserved in the Florentine MS., cod. Abbat. 2788 (late 13th cent.). Both belong to the feebler kind of late Byzantine work; thus one of the verses ends with καὶ τῷ Πυλάδῃ, while the prose argument is meagre and inaccurate. It seemed enough, therefore, to indicate where they might be found.

ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

ΠΑΙΔΑΓΩΓΟΣ.
ΟΡΕΣΤΗΣ.
ΗΛΕΚΤΡΑ.
ΧΟΡΟΣ.
ΧΡΥΣΟΘΕΜΙΣ.
ΚΛΥΤΑΙΜΝΗΣΤΡΑ.
ΑΙΓΙΣΘΟΣ.

The parts would be cast as follows;—

1. *Protagonist.* Electra.
2. *Deuteragonist.* Orestes, Clytaemnestra.
3. *Tritagonist.* Paedagogus, Chrysothemis, Aegisthus.

Fifteen women of Mycenae (πολίτιδες, 1227) form the Chorus. The mute persons noticed in the text are, Pylades; a handmaid of Clytaemnestra (634); and the πρόσπολοι of Orestes (1123).

Structure of the Play.

1. πρόλογος, verses 1—120, including a *θρῆνος ἀπὸ σκηνῆς*, 86—120.
2. πάροδος, in the form of a *κομμός*, 121—250.

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3. ἐπεισόδιον πρῶτον, 251—471.
4. στάσιμον πρῶτον, 472—515.

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5. ἐπεισόδιον δεύτερον, 516—1057, including a *κομμός*, 823—870.
6. στάσιμον δεύτερον, 1058—1097.

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7. ἐπεισόδιον τρίτον, 1098—1383, including a *μέλος ἀπὸ σκηνῆς*, 1232—1286.
8. στάσιμον τρίτον, 1384—1397.

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9. ἔξοδος, 1398—1510, including a *κομμός*, 1398—1441.

ΠΑΙΔΑΓΩΓΟΣ.

Ὦ ΤΟΥ στρατηγήσαντος ἐν Τροίᾳ ποτὲ
Ἀγαμέμνονος παῖ, νῦν ἐκεῖν' ἔξεστί σοι
παρόντι λεύσσειν, ὧν πρόθυμος ἦσθ' ἀεί.
τὸ γὰρ παλαιὸν Ἄργος οὐπόθεις τόδε,
τῆς οἰστροπλῆγος ἄλσος Ἰνάχου κόρης·
αὕτη δ', Ὀρέστα, τοῦ λυκοκτόνου θεοῦ
ἀγορὰ Λύκειος· οὐξ ἀριστερᾶς δ' ὅδε
Ἥρας ὁ κλεινὸς ναός· οἳ δ' ἱκάνομεν,

L = cod. Laur. 32. 9 (first half of eleventh century). r = one or more of the later MSS. This symbol is used where a more particular statement is unnecessary. 'MSS.,' after a reading, means that it is in all the MSS. known to the editor.

Scene:— *At Mycenae, before the palace of the Pelopidae. The* PAEDAGOGUS *enters on the left of the spectators, with* ORESTES *and* PYLADES.

1—120 Prologue. Orestes explains his plan of action, and then goes with Pylades to make offerings at Agamemnon's grave (1—85).—Electra's lament (86—120) properly belongs to the *πρόλογος*, since it precedes the entrance of the Chorus (121).

3 **ὧν**, since **πρόθυμος ἦσθ'** = *ἐπεθύμεις*.

4—8 Coming from Phocis, the travellers have reached Mycenae by the road from Corinth, and are now standing on the high ground of the Mycenaean citadel, in front of the palace.

The old man, looking southward, points out the chief features of the landscape. (1) The Argive plain, which lies spread out before them to the south and west. (2) The agora and temple of Apollo Lyceios in the city of Argos, distant about six miles to the south. This temple was the most conspicuous object in the town (Paus. 2. 19. 3); and it may be supposed that a person standing at Mycenae could see the building, or part of it. (3) The Heraeum, correctly described as being on the speaker's left hand. Its site was S.E. of Mycenae, at a distance of somewhat less than two miles.

The poet's aim was merely to group these famous places in one view. Neither he nor his Athenian hearers would care whether the topography was minutely accurate. W. G. Clark, in his *Peloponnesus* (p. 72), illustrates this presumable indifference by a stage direction in Victor Hugo's *Marie Tudor*:—'Palais de Richmond: dans le fond à gauche l'Église de Westminster, à droite la Tour de Londres.' But, in fact, there is only one error of detail. The Heraeum was not visible from Mycenae (v. 8, n.).

4 **Ἄργος** in prose usu. means the town only, the territory being *ἡ Ἀργεία* or *ἡ Ἀργολίς*. But poetry retained the larger sense which Homer had made familiar. Thus in Eur. *I. T.* 508 Orestes says, *τὸ κλεινὸν Ἄργος πατρίδ' ἐμὴν ἐπεύχομαι*, adding that he comes *ἐκ τῶν Μυκηνῶν*. Cp. Eur. fr. 228. 6 (Danaüs) *ἐλθὼν ἐς Ἄργος ᾤκισ' Ἰνάχου πόλιν* (came to *Argolis*, and settled in the town of Argos). Indeed Thuc. can say (6. 105), *Λακεδαιμόνιοι ἐς τὸ Ἄργος ἐσέβαλον*.

παλαιὸν refers not merely to the town, but to the associations of the land. The oldest legends of intercourse between Greece and Asia belonged to the shores of the Argive Gulf (cp. Her. 1. 1). Cp. Aristeides *Panath.* p. 188 *Ἀργεῖοι παλαιότατοι τῶν Ἑλλήνων ἀξιοῦσιν εἶναι*.

5 **τῆς οἰστροπλ...Ἰνάχου κόρης.** The Inachus (now the *Bonitza*) rises in the highlands between Arcadia and Argolis; flows N.E., and then S.E., through the Argive plain; and enters the Gulf on the east side of the town. This river-god figured as the earliest king of Argos. Cp. the *Inachus* of Sophocles, fr. 248 *Ἴναχε νᾶτορ, παῖ τοῦ κρηνῶν | πατρὸς*

Paedagogus.

Son of him who led our hosts at Troy of old, son of Agamemnon!—now thou mayest behold with thine eyes all that thy soul hath desired so long. There is the ancient Argos of thy yearning,—that hallowed scene whence the gad-fly drove the daughter of Inachus; and there, Orestes, is the Lycean Agora, named from the wolf-slaying god; there, on the left, Hera's famous temple; and in this place to which we have come,

1 στρατηγήσαντος] γρ. τυραννήσαντος the first corrector (S) in marg. of L. **4** τὸ γὰρ] τόδε γὰρ E, and so Brunck, who writes, τόδε γὰρ παλαιὸν Ἄργος οὐπόθεις·

Ὠκεανοῦ, μέγα πρέσβεύων | Ἄργους τε γύαις Ἥρας τε πάγοις | καὶ Τυρσηνοῖσι Πελασγοῖς.

His daughter Io, the first priestess of Hera, was loved by Zeus, and changed by the jealous goddess into a cow. The hundred-eyed Argus, charged by Hera to watch her, bound her to an olive-tree in the temenos of the Heraeum (Apollod. 2. 1. 3). Hermes slew Argus; and Hera then sent the gad-fly which drove Io forth from Argolis on her wanderings. Cp. Aesch. *P. V.* 681 οἰστροπλὴξ δ' ἐγὼ | μάστιγι θείᾳ γῆν πρὸ γῆς ἐλαύνομαι. Io, the horned wanderer, was originally, like Hera herself, a moon-goddess.

ἄλσος, the whole region, regarded as ground which her story has made sacred: ἔλεγον γὰρ πᾶν χωρίον ἀφιερωμένον θεῷ, κἂν ψιλὸν φυτῶν ᾖ, ἄλσος (schol. Pind. *O.* 3. 31). So *Ant.* 845 Θήβας τ' εὐαρμάτου ἄλσος (n.): Pind. *N.* 10. 19 Ἀργεῖον..τέμενος ('the sacred Argive land'). In Aesch. *Suppl.* 538 ff. the Danaides at Argos say:—'We have come hither, into the ancient footsteps of our mother (Io), to the flowery meads of the watcher (Argus), where the cow was pastured, and whence, vexed by the gad-fly, she fled in frenzy.'

6 f. The **ἀγορὰ Λύκειος** in Argos lay at the eastern foot of the Larisa, or citadel; as Livy (32. 25) describes it, *subiectum arci forum*. The temple of Apollo Λύκειος was probably on the north side of the agora, opposite to a temple of Zeus Νεμεαῖος. Before its eastern front stood a monument representing a wolf slaying a bull, in memory of the omen which had given the sovereignty to Danaüs (Paus. 2. 19. 3).

Λύκειος must be ultimately traced to the root λυκ, *lux*, as designating the god of light. But it was popularly connected with λύκος. Sophocles here explains it by **λυκοκτόνος**, an attribute suitable to Apollo as protector of flocks and herds (νόμιος, *O. T.* 1103 n.). The Λύκειος is invoked especially as a destroyer of foes (*O. T.* 203 n.: Aesch. *Theb.* 145). See Appendix.

8 Ἥρας...ναός. The site of the Heraeum, discovered by General Gordon in 1831, is about a mile and three quarters S.E. of Mycenae, and about five miles N.E. of Argos. It can be seen from Argos, but is hidden from Mycenae by a projecting spur of the hills. The temple stood on a rocky eminence under Mount Euboea, one of the heights which bound the Argive plain on the east. The streams Ἐλευθερίων and Ἀρτερίων flowed on either side of it. Beneath it was a grassy tract known as Πρόσυμνα (Statius 3. 325 *viridis devexa Prosymnae*); whence the goddess was sometimes styled Προσυμναία (Plut. *Fluv.* 18. 3).

This oldest and greatest of Argive shrines is fitly mentioned here; for within its walls Agamemnon was said to have taken the oaths of the chiefs whom he led to Troy (Dictys Cretensis, 1. 15. 6). Here, too, the Spartan Cleomenes received the omen which caused him to retire from Argolis (*c.* 496 B.C.: Her. 6. 81).

The ancient temple was burnt down in 423 B.C. (Thuc. 4. 133). A new Heraeum was built on a lower terrace of the same hill; and could boast among its treasures a chryselephantine statue of Hera by Polycleitus (Paus. 2. 17. 4). The site of this later Heraeum has recently been excavated by members of the American School at Athens (1892).

φάσκειν Μυκήνας τὰς πολυχρύσους ὁρᾶν,
πολύφθορόν τε δῶμα Πελοπιδῶν τόδε,
ὅθεν σε πατρὸς ἐκ φόνων ἐγώ ποτε
πρὸς σῆς ὁμαίμου καὶ κασιγνήτης λαβὼν
ἤνεγκα κἀξέσωσα κἀξεθρεψάμην
τοσόνδ' ἐς ἥβης, πατρὶ τιμωρὸν φόνου.
νῦν οὖν, Ὀρέστα, καὶ σὺ φίλτατε ξένων
Πυλάδη, τί χρὴ δρᾶν ἐν τάχει βουλευτέον·
ὡς ἡμὶν ἤδη λαμπρὸν ἡλίου σέλας
ἑῷα κινεῖ φθέγματ' ὀρνίθων σαφῆ,
μέλαινά τ' ἄστρων ἐκλέλοιπεν εὐφρόνη.
πρὶν οὖν τιν' ἀνδρῶν ἐξοδοιπορεῖν στέγης,
ξυνάπτετον λόγοισιν· ὡς ἐνταῦθ' †ἐμὲν

τόδε, | τῆς οἰστρ. ἅλσος κ.τ.λ. **10** τε] δὲ T. **11** φόνων] φονῶν Dindorf. **13** κἀξεθρεψάμην] καί σ' ἐθρεψάμην schol. Hom. *Il.* 2. 485. Steinacker conj. κἀνεθρεψάμην. **14** τιμωρὸν φόνου made from τιμωρῶν φθόνου in L. **15** This verse was omitted in the text of L, and added in marg. by the 1st hand. Nauck brackets the words Ὀρέστα...Πυλάδη, thinking that Pylades had no place in the genuine play.

9 φάσκειν (infin. as imperat.), = 'deem,' 'believe': *O. T.* 462 n. For the expression cp. Milton, *Paradise Regained*, 4. 44 f.: 'The city which thou seest no other *deem* | Than great and glorious Rome.'

Μυκήνας. This plural form (the prevalent one) occurs in *Il.* 2. 569, 4. 376; but elsewhere metrical convenience led the Homeric poet to prefer the sing. Μυκήνη, which allowed him to prefix εὐρυάγυια (*Il.* 4. 52), and πολυχρύσοιο (*Il.* 7. 180, 11. 46: *Od.* 3. 305).

The site of Mycenae is in a deep recess of the Argive plain, at its northern end,—μυχῷ Ἄργεος ἱπποβότοιο (*Od.* 3. 263). Between two peaks of Mount Euboea, a narrow glen runs out towards the plain, terminating in a rocky platform. This acropolis, naturally impregnable on three sides, was surrounded by Cyclopean walls, from 13 to 35 feet high, with an average thickness of 16 feet. Mycenae was to the plain of Argos much what Deceleia was to the plain of Athens,—a stronghold withdrawn from observation, but commanding the country below it.

τὰς πολυχρύσους: the Homeric epithet (see above). It is illustrated by the number of golden cups, cylinders, diadems and other objects found in the graves at Mycenae by Schliemann; who estimated the amount of gold thus discovered at 'about 100 lbs troy' (*Mycenae*, p. 379).

Thucydides (1. 9) notices the old tradition that Pelops had gained his power by means of the wealth (πλήθει χρημάτων) which he had brought from Asia to a poor country. Helbig (*Das hom. Epos aus den Denkm. erläutert*, p. 50) thinks it certain that the precious metals became scarcer in the Peloponnesus after the Dorian conquest. When the Spartans, in the first half of the sixth century, required gold for a statue of Apollo, they had to procure it from Sardis (Her. 1. 69).

10 πολύφθορον, desolated by many deaths; so *Tr.* 477 ἡ πολύφθορος | ... Οἰχαλία. Atreus and Thyestes slew their brother Chrysippus; Atreus slew his own son Pleisthenes, and then two sons of Thyestes; Aegisthus, son of Thyestes, slew Atreus and Agamemnon.

11 πατρὸς ἐκ φόνων. For the plur. of φόνος, referring to one deed, cp. 779, *O. C.* 990: so θανάτους, 206. In *Tr.* 558 the MS. φόνων is well corrected to φονῶν, which denotes a bleeding wound. But here, where the reference is to the act of murder, φόνων should be kept.

ἐκ might be 'after': but is perhaps better taken as 'away from' the scene of slaughter. The boy's life, too, was in peril. Cp. 601: Pind. *P.* 11. 17 τὸν δὴ (Orestes) φονευομένου πατρὸς Ἀρσινόα Κλυταιμνήστρας | χειρῶν ὑπὸ κρατερᾶν κἀκ δόλου τροφὸς ἄνελε δυσπενθέος. Eur. *El.* 16 τὸν μὲν πατρὸς γεραιὸς ἐκκλέπτει τροφεὺς |

deem that thou seest Mycenae rich in gold, with the house of the Pelopidae there, so often stained with bloodshed; whence I carried thee of yore, from the slaying of thy father, as thy kinswoman, thy sister, charged me; and saved thee, and reared thee up to manhood, to be the avenger of thy murdered sire.

Now, therefore, Orestes, and thou, best of friends, Pylades, our plans must be laid quickly; for lo, already the sun's bright ray is waking the songs of the birds into clearness, and the dark night of stars is spent. Before, then, anyone comes forth from the house, take counsel; seeing that the time allows not of

(Cp. 1373.) **16** *βουλευτέον*] Blaydes reads *βουλεύετον*, as Porson had conjectured (*Tracts*, p. 221). **20** *ἐξοδοιπορεῖν*] Tournier conj. *ἔξοδον περᾶν*: F. W. Schmidt, *ἐξ ὁδοῦ περᾶν*.—*στέγης*] *στέγησι* L.—Nauck brackets this v. and the next. **21** *ξυνάπτετον*] *ξυναπτέον* E, and Toup *Emend.* I. p. 116. Brunck, Erfurdt and Hartung adopt this, because Pylades does not speak.—*ἐμὲν* L, A, with most MSS.:

μέλλοντ' Ὀρέστην χερὸς ὕπ' Αἰγίσθου θανεῖν.

12 **ὁμαίμου**, 'kinswoman,' is here defined by **κασιγνήτης**: though Sophocles never uses *ὅμαιμος* or *ὁμαίμων* except of the fraternal tie (*O. C.* 330 n.). The emphasis is like that of *κοινὸν αὐτάδελφον* (*Ant.* 1), or the Homeric *κασίγνητος καὶ ὁπατρος* (*Il.* 12. 371). Cp. 156.

13 f. **ἤνεγκα** is taken by the schol. to imply that Orestes was then a child in arms (*οὔ τι βαδίσαι δυναμένου*); but this is to press it overmuch. Orestes was born before his father went to Troy, and so must have been more than ten years old at the time of the murder.—**κἀξεθρεψάμην**: this aorist occurs also in fr. 355, and *θρεψαίμην* in *O. T.* 1143. In poetry the midd. of *τρέφω* differs from the act. only as marking the interest felt by the *τροφός*.

τοσόνδ' ἐς ἥβης: cp. 961: *O. C.* 1138 *ἐς τόδ' ἡμέρας*: for the place of the prep., *O. T.* 178 n.: for *τοσόνδ'*, *Il.* 9. 485 (Phoenix to Achilles) *καί σε τοσοῦτον ἔθηκα*. Aegisthus reigned seven years, and was slain in the eighth (*Od.* 3. 303 ff.). Orestes, then, is about nineteen or twenty.

15 f. The vocative **σὺ** is no argument for the conjecture **βουλεύετον**.—Pylades was the son of that Strophius, king of Phocis, in whose house the young Orestes had found a refuge. Thus Pindar speaks of a Pythian victory as won *ἐν ἀφνειαῖς ἀρούραισι Πυλάδα* (*P.* 11. 15). Euripides notices the legend that Orestes bestowed the hand of Electra upon his friend (*El.* 1350: Paus. 2. 16. 7). His name recurs at v. 1373.

17 f. **ἡμῖν**: cp. *O. C.* 25 n.—**ἑῷα**. The sights and sounds of early morning are in unison with the spirit of this play, in which the *παννυχίδες* (v. 92) of Electra's sorrow are turned to joy, and the god of light prevails.—**κινεῖ...σαφῆ** (proleptic): cp. 1366 *ταῦτα...δείξουσιν σαφῆ*: *Ant.* 475 n.

19 **ἄστρων εὐφρόνη** = *εὐφρόνη ἀστερόεσσα*, the gen. of material or quality, like *σῶμα...σποδοῦ* (758), *τόλμης πρόσωπον* (*O. T.* 533), *χιόνος πτέρυγι* (*Ant.* 114, where see n.).—**ἐκλέλοιπεν**, intrans. and absol., 'has failed': cp. 985, 1149.—Not, 'the dark night has lost its stars,' as one schol. construes, followed by Ellendt and others. In classical Greek *ἐκλείπω* never takes a gen., as *ἐλλείπω* does. (Plutarch, indeed, has *θεραπείας σώματος ἐξέλειπε*, *Marc.* 17: but that may well be acc. plur. rather than gen. sing.) The sense also is against this, since it would imply that night itself had not yet wholly past away.

20 **ἐξοδοιπορεῖν** (a compound which occurs only here) has been needlessly suspected. *ὁδοιπορεῖν* in poetry is sometimes no more than *ἔρχεσθαι* or *χωρεῖν*: *e.g.*, *O. C.* 1251 *ὦδ' ὁδοιπορεῖ*: *Ai.* 1230 *κἀπ' ἄκρων ὠδοιπόρεις*.—They must concert their plans while there is yet no risk of their conversation being interrupted.

21 f. **ξυνάπτετον**, intrans., 'join,' as Eur. *Ph.* 702 *ὡς ἐς λόγους ξυνῆψα Πολυνείκει*. Here the modal dat. *λόγοισιν* takes the place of *ἐς λόγους*.

ὡς ἐνταῦθ' κ.τ.λ. See Appendix, where the proposed emendations are classified. The main points are, I think, these.

(1) **ἐμὲν** as = *ἐσμέν*, found only in Callim. fr. 294, is undoubtedly corrupt. *ἴμεν*, the easiest correction, is excluded by its

ἵν' οὐκέτ' ὀκνεῖν καὶρός, ἀλλ' ἔργων ἀκμή.

ΟΡΕΣΤΗΣ.

ὦ φίλτατ' ἀνδρῶν προσπόλων, ὥς μοι σαφῆ
σημεῖα φαίνεις ἐσθλὸς εἰς ἡμᾶς γεγώς.
ὥσπερ γὰρ ἵππος εὐγενής, κἂν ᾖ γέρων,
ἐν τοῖσι δεινοῖς θυμὸν οὐκ ἀπώλεσεν,
ἀλλ' ὀρθὸν οὖς ἵστησιν, ὡσαύτως δὲ σὺ
ἡμᾶς τ' ὀτρύνεις καὐτὸς ἐν πρώτοις ἕπει.
τοιγὰρ τὰ μὲν δόξαντα δηλώσω, σὺ δὲ
ὀξεῖαν ἀκοὴν τοῖς ἐμοῖς λόγοις διδούς,
εἰ μή τι καιροῦ τυγχάνω, μεθάρμοσον.
ἐγὼ γὰρ ἡνίχ' ἱκόμην τὸ Πυθικὸν
μαντεῖον, ὡς μάθοιμ' ὅτῳ τρόπῳ πατρὶ
δίκας ἀροίμην τῶν φονευσάντων πάρα,
χρῇ μοι τοιαῦθ' ὁ Φοῖβος ὧν πεύσει τάχα·

ἐσμὲν 1. For conjectures, see comment. and Appendix. **27** In L *ὡσαύτωσ* has been made from *ὡσ αὕτωσ*. **28** *ἡμᾶς τ'*] In L *τ'* has been added in an erasure (from *γ'*?): some MSS. (as A) omit it. Γ has *δ'*.—*ἕπει*] G. Wolff, Kvíčala, and Wecklein conj. *ἔπει* ('thou art at hand to help'): P. Leopardus, *πάρει*: Nauck (formerly), *ἔτ' εἶ*, or *ἐν πρώτοισιν εἶ*: O. Hense, *ἡμᾶς ὀτρύνεις καὐτὸς ἐν πρώτοισιν ὤν*.

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sense. It could not mean, 'we *are moving in* a place where...,' 'we are thereabouts' (Campbell). It would mean, '**we** *are going to* a place where....' But he speaks of the present.

(2) Is, then, **ἐνταῦθ'** spurious? That is the crucial question. If it is spurious, then *ἐμὲν* may be a vestige of a longer 1st pers. plur., such as *ἔσταμεν*: but, if *ἐνταῦθ'* is genuine, all such conjectures are barred. Now, when the usage of Sophocles is scrutinised, two points favour the genuineness of *ἐνταῦθ'*. (*a*) It stands as antecedent to *ἵνα* in *Ph.* 429: to *ἔνθα* below, 380: and to *ὅπου* in *Tr.* 800. (*b*) Sophocles is peculiarly fond of using it in that *figurative* sense which it would have here, as = 'under these circumstances,' 'in that situation': see, *e.g.*, *O. T.* 582, 598, 720: *O. C.* 585: *Ph.* 429, 433: *Tr.* 37, 772, 936.

(3) Supposing that *ἐνταῦθ'* is genuine —as seems most likely—no account of the passage is more probable than that the poet wrote *ὡς ἐνταῦθ' ἵνα | οὐκ ἔστ' ἔτ' ὀκνεῖν καιρός*, and that *ἔστ'* dropped out before *ἔτ'* precisely as in *Ph.* 23 the words *τόνδ' ἔτ', εἶτ'* have shrunk to *τόνδ' ἦτ'* in L. Then, v. 22 being defective, *ἵνα* was shifted to it from the end of v. 21 (cp. *O. T.* 1264 f., cr. n.); and the gap after *ἐνταῦθ'* was filled with *ἐμέν*,—a form which the later grammarians, at least, accepted, as will be seen in the Appendix.

ἔργων ἀκμή: cp. 1338: *Ph.* 12 *ἀκμὴ γὰρ οὐ μακρῶν ἡμῖν λόγων*: *Ai.* 811 *οὐχ ἕδρας ἀκμή*.

23 f. ὦ φίλτατ' ἀνδρῶν κ.τ.λ. Cp. Shakesp. *As You Like It*, act 2, sc. 3. 56 (Orlando to Adam): 'O good old man, how well in thee appears | The constant service of the antique world.'—**σημεῖα φαίνεις** (= *δῆλος εἶ*)...**γεγώς**: cp. Lycurg. § 50 *φανερὸν πᾶσιν ἐποίησαν οὐκ ἰδίᾳ πολεμοῦντες*.

25 ὥσπερ γὰρ ἵππος εὐγενής: Philostr. *Vit. Sophist.* 2. 23. 4 *καὶ εἶδον ἄνδρα παραπλήσιον τῷ Σοφοκλείῳ ἵππῳ, νωθρὸς γὰρ ὑφ' ἡλικίας δοκῶν νεάζουσαν ὁρμὴν ἐν ταῖς σπουδαῖς ἀνεκτᾶτο*. Equally famous was the Ἰβύκειος ἵππος (Plat. *Parm.* 137 A); Ibycus fr. 2. 3 (Bergk), *ἦ μὰν τρομέω νιν* (the Love-god) *ἐπερχόμενον, | ὥστε φερέζυγος ἵππος ἀεθλοφόρος ποτὶ γήραϊ ἀέκων | σὺν ὀχεσφι θοοις ἐς ἄμιλλαν ἔβα*.

26 f. ἐν τοῖσι δεινοῖς, in dangers:

delay, but is full ripe for deeds.

ORESTES.

True friend and follower, how well dost thou prove thy loyalty to our house! As a steed of generous race, though old, loses not courage in danger, but pricks his ear, even so thou urgest us forward, and art foremost in our support. I will tell thee, then, what I have determined; listen closely to my words, and correct me, if I miss the mark in aught.

When I went to the Pythian oracle, to learn how I might avenge my father on his murderers, Phoebus gave me the response which thou art now to hear:

(as Blaydes also, but with *αὐτός*).—The schol. in marg. of L has Δι$^{\chi}$ *ἔση* (*sic*) *διὰ τὴν ἀπὸ τοῦ γήρως εὐβουλίαν*. The compendium (prefixed also to the schol. on *Ai.* 1225) may mean' Δίδυμος (the χ superscript being merely a mark to draw attention), as Elmsley (on *Ai.* 1225) and M. Schmidt (*Fragm.* p. 270) hold. *ἔσει* would then be a *v. l.* recorded or conjectured by Didymus: while the words *διὰ τὴν κ.τ.λ.* would be an originally separate comment on the whole verse.—Blaydes cites *ἔση* from P (cod. 40 Palat. Gr., Heidelberg). **33** *πατρὶ* was written by the 1st hand in L, and corrected to *πατρὸς* by a later hand, as the form of sigma shows, being *ς*, not *σ*. L^2 (= Dind.'s Lb, cod. Laur. 31. 10) preserves *πατρὶ*, but A and most MSS., followed by the Aldine, have *πατρὸς*. **35** *τοιαῦθ' ὁ Φοῖβος*] Blomfield conj. *τοιαῦτα Φοῖβος* (*Mus. Crit.* I. p. 64).—A. Morstadt thinks that after this verse something has been

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Thuc. 1. 70 *ἐπὶ τοῖς δεινοῖς εὐέλπιδες*; *id.* 84 *τῶν...ἐξοτρυνόντων ἡμᾶς ἐπὶ τὰ δεινά*,—**ἀπώλεσεν**, gnomic aor., combined with pres. **ἵστησιν**: *Ai.* 674 ff. *δεινῶν τ' ἄημα πνευμάτων ἐκοίμισε | στένοντα πόντον· ἐν δ' ὁ παγκρατὴς ὕπνος | λύει πεδήσας*: *Il.* 17. 177 *ὅς τε καὶ ἄλκιμον ἄνδρα φοβεῖ καὶ ἀφείλετο νίκην*: Plat. *Rep.* 566 D, E *ἀσπάζεται ... ὑπισχνεῖται ... ἠλευθέρωσε ... διένειμε...προσποιεῖται*: Dem. or. 2 § 9 *ἐθέλουσιν...ἀνεχαίτισε καὶ διέλυσεν*.—Distinguish those instances in which the ordinary (and not gnomic) aor. is combined with the *historic* pres., as *Ant.* 406 *ὁρᾶται...ἠρέθη* (n.).

ὡσαύτως δὲ: here *δὲ* introduces the apodosis; so *οὕτω δέ*, *Ant.* 426 (n.).

28 ἐν πρώτοις ἕπει. The image is from the case of leaders in battle, whose men follow them in several ranks; this old man is in the front rank. Cp. *Il.* 8. 337 Ἕκτωρ δ' *ἐν πρώτοισι κίε*. The military sense of *ἕπομαι* is frequent (*e.g. Il.* 11. 795 *ἀλλὰ σέ περ προέτω, ἅμα δ' ἄλλος λαὸς ἑπέσθω*). In prose *ἐν πρώτοις* is sometimes little more than *imprimis* (Plat. *Rep.* 522 C): but this would be tame here.

31 εἰ μή τι. This adverbial *τι* is frequent in such expressions of diffidence: *Ph.* 1279 *εἰ μή τι πρὸς καιρὸν λέγων | κυρῶ*: *Tr.* 586 *εἴ τι μὴ δοκῶ | πράσσειν μάταιον*: *id.* 712 *εἴ τι μὴ ψευσθήσομαι | γνώμης*.—**καιροῦ τυγχάνω**: cp. Plat. *Legg.* 687 A *πῶς...τοῦ καιροῦ ἂν...ἔτυχον*; Pind. *N.* 8. 4 *καιροῦ μὴ πλαναθέντα*.—**μεθάρμοσον**: *ἐπανόρθωσον* schol.

32 ff. γὰρ, merely prefatory (*O. T.* 277 n.).—**ἱκόμην**, followed by the historic pres. *χρῇ*: cp. 425.—**μάθοιμ'**: the elision gives quasi-caesura, as in *Ant.* 44, *Ph.* 276, etc.—**ἀροίμην**, opt. of 2nd aor. *ἠρόμην* (*Ant.* 907, *Ai.* 247). The direct deliberative form is *τίνι τρόπῳ ἄρωμαι*; The indirect, (*a*) after a primary tense, *ἵκνοῦμαι ὡς ἂν μάθω ὅτῳ ἄρωμαι*: (*b*) after a secondary tense, as above. Cp. *O. T.* 71 f. *ὡς πύθοιθ' ὅ τι | δρῶν...ῥυσαίμην πόλιν* (n.). It is also possible to take *ἀροίμην* as opt. of fut. *ἀροῦμαι*: but it may be objected that, in such clauses, the fut. indic. was commonly retained, even after a secondary tense (cp. Goodwin, *Moods and Tenses*, new ed., §§ 130, 340).—For the sense, 'win,' 'achieve,' cp. *Ai.* 193, *O. C.* 460.

33 χρῇ: the pres. of this *χράω* occurs also in Her. (1. 55 *χρᾷ*, etc.). In *O. C.* 87 we have the impf. *ἐξέχρη*: and the aor. pass. in *O. T.* 604, *O. C.* 355.—**τοιαῦθ'** (with *οἵ*, *Ant.* 691)...**ὧν** (instead of *οἷων*): cp. *O. C.* 1353 n.—**ὁ Φοῖβος.**

ἄσκευον αὐτὸν ἀσπίδων τε καὶ στρατοῦ
δόλοισι κλέψαι χειρὸς ἐνδίκους σφαγάς.
ὅτ' οὖν τοιόνδε χρησμὸν εἰσηκούσαμεν,
σὺ μὲν μολών, ὅταν σε καιρὸς εἰσάγῃ,
δόμων ἔσω τῶνδ', ἴσθι πᾶν τὸ δρώμενον,
ὅπως ἂν εἰδὼς ἡμὶν ἀγγείλῃς σαφῆ.
οὐ γάρ σε μὴ γήρᾳ τε καὶ χρόνῳ μακρῷ
γνῶσ', οὐδ' ὑποπτεύσουσιν ὧδ' ἠνθισμένον.
λόγῳ δὲ χρῶ τοιῷδ', ὅτι ξένος μὲν εἶ
Φωκεύς, παρ' ἀνδρὸς Φανοτέως ἥκων· ὁ γὰρ
μέγιστος αὐτοῖς τυγχάνει δορυξένων.
ἄγγελλε δ' *ὅρκον προστιθεὶς ὀθούνεκα

lost (*Beiträge* etc., Schaffhausen, 1864, p. 1). **36** *στρατοῦ*] Meineke conj. *δορὸς*. **42** *χρόνῳ μακρῷ*] *μακρῷ χρόνῳ* r, preferred by Reisig on *O. C.* 7, p. 164. **43** *ὑποπτεύσουσιν* L, with most MSS. A few (including Γ) have *ὑποπτεύσουσιν*, and so the Aldine. Turnebus read *ὑποπτεύσωσιν*, with one or two late MSS.—Blaydes conj.

Blomfield wished to omit the art., which Sophocles has not elsewhere prefixed to this name; but ὁ *Φοῖβος* occurs (*e.g.*) in Ar. *Eq.* 1024, 1084.—**πεύσει.** The gen. after this verb usu. denotes the informant (as *O. T.* 333): but the thing heard is sometimes put in the gen., instead of the regular acc.: thus *Od.* 2. 255 *ἀγγελιάων | πεύσεται*. So, too, with *ἀκούω* (*O. C.* 485, etc.), and *κλύω* (*ib.* 1174).

This verse might seem the preface to some longer recital (cp. *Ph.* 1418 n.). But in fact it is merely an emphatic prelude to the oracle: **τάχα** marks a momentary pause.

36 f. αὐτὸν, alone; cp. *O. T.* 221, *O. C.* 1650.—**ἄσκευον...ἀσπίδων** *κ.τ.λ.*, 'unfurnished with' them: for the gen., cp. 1002: *O. T.* 191 *ἄχαλκος ἀσπίδων*: *O. C.* 677 *ἀνήνεμον...χειμώνων* (n.). The adj. occurs also in *O. C.* 1029 *οὐ ψιλὸν οὐδ' ἄσκευον*, 'not without accomplice or resource.'—**ἀσπίδων τε καὶ στρατοῦ** = *ὡπλισμένου στρατοῦ*, a rhetorical hendiadys, like 'without arms or *numbers*.'—**δόλοισι**, in requital of the *δόλος* on the side of the murderers (v. 197).—**χειρὸς** goes with **σφαγάς** (476 *δίκαια χειροῖν κράτη*): the vengeance is to be won by his own right hand, not by means of allies.—**κλέψαι**, to effect by stealth: *Ai.* 1137 *κλέψειας κακά*.

38 ff. ὅτε causal, =*ἐπειδή*: cp. 1318: *O. T.* 918 (n.): *Ant.* 170.—**σὺ μὲν μολὼν** *κ.τ.λ.*: for the absence of caesura, cp. *Ph.* 101, 1369, *Ant.* 1021.—**καιρὸς** is almost personified here: cp. 75: *Ph.* 466 *καιρὸς γὰρ καλεῖ*: *ib.* 837 *καιρὸς...πάντων γνώμαν ἴσχων* (n.).—**ἴσθι**, in the pregnant sense of 'take care to know,' 'acquaint thyself with.' Similarly in *O. C.* 1149 *εἴσει* = *μαθήσει*.

42 f. γήρᾳ refers to the change in his appearance; **χρόνῳ μακρῷ**, to the lapse of seven years (v. 14), which may have caused him to be forgotten.—**οὐδ' ὑποπτεύσουσιν** follows **οὐ μὴ γνῶσι**, as in *O. C.* 450 ff. *οὐδ' ἥξει* follows *οὐ μὴ λάχωσι*. The latter example is so far less harsh that the verbs have different subjects; but it shows how these two forms of future statements could be strictly co-ordinated. No correction is probable. (*ὑποπτεύσωσιν* would require, of course, *μηδ'*.)

ὧδ' ἠνθισμένον, with grey hair: *O. T.* 742 *λευκανθὲς κάρα*: Erinna fr. 2 *παυρολόγοι πολιαί, ταὶ γήραος ἄνθεα θνατοῖς*. The schol., objecting that such a change would not suffice to disguise him, takes the word as = *ἠσκημένον* (an impossible sense for it). Another view strangely refers it to 'a Phocian dress spangled with flowers' (Paley).

45 Φωκεύς should not be changed to *Φωκέως*: it was desirable that the messenger himself should seem an alien. Similarly Orestes and Pylades come as *Φωκῆς ἄνδρες* (1107).

ἀνδρὸς Φανοτέως. *ἀνήρ*, thus prefixed to a proper name, serves either: (*a*) to introduce a person not previously men-

—that alone, and by stealth, without aid of arms or numbers, I should snatch the righteous vengeance of my hand. Since, then, the god spake to us on this wise, thou must go into yonder house, when opportunity gives thee entrance, and learn all that is passing there, so that thou mayest report to us from sure knowledge. Thine age, and the lapse of time, will prevent them from recognising thee; they will never suspect who thou art, with that silvered hair. Let thy tale be that thou art a Phocian stranger, sent by Phanoteus; for he is the greatest of their allies. Tell them, and confirm it with thine oath,

γνῷ μηδ' ὑποπτεύσῃ τις.—ἠνθισμένον] Meineke conj. *ἠσκημένον*: Morstadt, *ἠρτισμένον*: Bergk, *ἠκισμένον*: Blaydes, *ἠλλαγμένον* or *ἠκασμένον*. **45** *Φωκεύς*] Bentley conj. *Φωκέως*.—ὁ L, A, etc.: ὁ r. **47** *ὅρκῳ* MSS.: Reiske conj. *ὅρκον*: Musgrave, *ὄγκον* or *ὄγκῳ*: Vahlen (1883), *ἔργῳ*, which Mekler reads (6th Teubner ed. of Dindorf,

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tioned,—being more respectful than *τις*, as *Il.* 11. 92 *ἄνδρα Βιήνορα*, Her. 8. 82 *ἀνὴρ Παναίτιος*: or (*b*) adds something of solemnity or pathos to the mention of a familiar name, as *O. C.* 109 *ἀνδρὸς Οἰδίπου*, *Ai.* 817 *ἀνδρὸς Ἕκτορος*.

Phanoteus was the eponymous hero of the town Phanoteus (Thuc. 4. 89), or Panopeus (*Il.* 2. 520 etc., Paus., Strabo), in Phocis, close to the Boeotian frontier,—about three miles west of Chaeroneia, and as many east of Daulis. He was the brother of Crisus, from whom the town of Crisa in Phocis (about two miles w. s. w. of Delphi) took its name. Between these brothers, said the legend, there was a deadly feud; before birth they had struggled in the womb (Tzetzes, *Lycophr.* 939: cp. Preller, *Griechische Mythologie*, 2. p. 54 n. 5). Now Crisus was the father of Strophius, that king of Crisa who was the ally of Agamemnon, and with whom the young Orestes found a home. Hence Phanoteus, the foe of Crisus, is represented as the friend of Aegisthus and Clytaemnestra. He is the first to send them the glad tidings that Orestes is dead. On the other hand it is Strophius who is described as paying the last honours to the corpse, and sending the ashes to Mycenae (1111).

ὁ γάρ: other instances of the art., as demonstr. pron., immediately followed by *γάρ* (and not by *μέν* or *δέ*) are, *O. T.* 1082 (*τῆς*), 1102 (*τῷ*), *Ph.* 154 (*τό*). The art. *ὁ*, *ἡ*, when it stands as demonstr. pron., is sometimes written *ὅ*, *ἥ*: a practice which is recognised by Eustathius (p. 23. 3, on *Il.* 1. 9), but which seems to rest on no good ground.

46 μέγιστος, as in *φίλος μέγιστος* (*Ph.* 586, *Ai.* 1331) simply, 'greatest' friend; not, 'most powerful.'—**τυγχάνει**, without *ὤν*: cp. 313, 1457: *Ai.* 9 *ἔνδον... τυγχάνει*. Ast collects some ten examples from Plato; a few are subject to the doubt whether *ὄν* or *ὤν* has not dropped out after a like termination; but that does not apply to (*e.g.*) *Hipp. Ma.* 300 A *ἡ δι' ἀκοῆς ἡδονὴ...τυγχάνει καλή*, or *Tim.* 61 D *τυγχάνει...δυνατὰ ἱκανῶς λεχθῆναι*. —**δορυξένων**: a word applied by the tragedians to a prince or chief who is in armed alliance with the head of another state: see on *O. C.* 632.

47 ὅρκον, Reiske's correction of **ὅρκῳ**, seems right. With *ὅρκῳ*, the choice is between two explanations. (1) *ἄγγελλε ὅρκῳ, προστιθείς* (*ὅρκον*). This is exceedingly awkward, and is not really similar to Ar. *Av.* 1004 *ὀρθῷ μετρήσω κανόνι προστιθείς* (*κανόνα*): for *μετρήσω* is most naturally followed by the dative of the instrument; while *ἀγγέλλειν ὅρκῳ* would be a strange phrase. (2) *ἄγγελλε ὅρκῳ προστιθείς* (*τὰ ἀγγελλόμενα*): explained as an 'inversion' of *προστιθείς ὅρκον τοῖς ἀγγελλομένοις*. But it is hard to see how 'adding the report to an oath' could stand for 'adding an oath to the report.'

On the other hand, the phrase *προστιθέναι ὅρκον* has the authority of Sophocles himself: fr. 431 *ὅρκου δὲ προστεθέντος ἐπιμελεστέρα | ψυχὴ κατέστη*. Cp. too *Tr.* 255 *ὅρκον αὐτῷ προσβαλών*.

The false oath would be regarded as excused by the *δόλοι* which Apollo had prescribed (v. 37); but in fact the Paedagogus takes no such oath.

τέθνηκ' Ὀρέστης ἐξ ἀναγκαίας τύχης,
ἄθλοισι Πυθικοῖσιν ἐκ τροχηλάτων
δίφρων κυλισθείς· ὧδ' ὁ μῦθος ἑστάτω.
ἡμεῖς δὲ πατρὸς τύμβον, ὡς ἐφίετο,
λοιβαῖσι πρῶτον καὶ καρατόμοις χλιδαῖς
στέψαντες, εἶτ' ἄψορρον ἥξομεν πάλιν,
τύπωμα χαλκόπλευρον ἠρμένοι χεροῖν,
ὃ καὶ σὺ θάμνοις οἶσθά που κεκρυμμένον,
ὅπως λόγῳ κλέπτοντες ἡδεῖαν φάτιν
φέρωμεν αὐτοῖς, τοὐμὸν ὡς ἔρρει δέμας
φλογιστὸν ἤδη καὶ κατηνθρακωμένον.
τί γάρ με λυπεῖ τοῦθ', ὅταν λόγῳ θανὼν
ἔργοισι σωθῶ κἀξενέγκωμαι κλέος;
δοκῶ μέν, οὐδὲν ῥῆμα σὺν κέρδει κακόν.
ἤδη γὰρ εἶδον πολλάκις καὶ τοὺς σοφοὺς

1885). **51** *ἐφίετο*] Dindorf conj. *ἐφεῖτό μοι* (or *νῷν*): Wunder, *ἔφη θεός*. **52** λοιβαῖσι L (with *τε* written above by a later hand), L^2, T, etc., and Ald.: λοιβαῖς *τε* A Γ, E, etc. In Suidas *s. v.* χλιδή, where vv. 51—53 are quoted, Bernhardy edits λοιβαῖς *τε*: but three of the best MSS. of Suidas (A, B, C) have λοιβαῖς *τὸ πρῶτον*, and one (E, the Brussels MS.) has λοιβαῖσι. **54** *τύπωμα*] Nauck reads *κύτωμα* (*Mélanges Gr.-Rom.* II. p. 653), as a poet. form of *κύτος* (='vessel'). The word is not extant.—*ἠρμένοι* L (with *ι* added by a later hand under *η*), A, Ald.: *ἠιρμένοι* r (as Γ). **55** *που* L (made from *μοι*, not *ποι*) with A and most MSS., and Ald.: *μοι* T

48 ff. ἀναγκαίας τύχης, an accident ordained by *ἀνάγκη*, fate (*O. C.* 605). The phrase recurs, with a somewhat different context, in *Ai.* 485, 803.

ἄθλοισι (from *ἆθλος*) **Πυθικοῖσιν.** Here and at v. 682 the schol. notes the anachronism,—to which Attic Tragedy was wholly indifferent. From very early times there was an *ἀγών* at Delphi, but for music and poetry only. Athletic contests were first added when, on the conquest of Crisa by the Delphic Amphictyony, the festival was revived with a new splendour. The year Ol. 48. 3, 586 B.C. was that from which the Pythiads were dated (Paus. 10. 7. 3). Cp. Curtius, *Hist. Gr.* I. p. 266.

τροχηλάτων implies 'rapid,' 'whirling': cp. Eur. *I. T.* 82 *τροχηλάτου | μανίας*.—**ἑστάτω**: be so 'constituted': *i.e.*, the whole story is to rest upon this basis. Cp. Plat. *Theaet.* 171 D *ταύτῃ ἂν μάλιστα ἵστασθαι τὸν λόγον*.

51 ff. ἐφίετο (*sc.* ὁ Φοῖβος, v. 35), like impf. *ἐκέλευε*.—**λοιβαῖσι**, a general word, which could mean either the *χοαί* poured to the *νέρτεροι*, or the *σπονδαί* to the *ὕπατοι*. In this case, milk (perhaps mixed with honey) was poured on the mound (894).—**καρατόμοις χλιδαῖς**, 'ornaments' (luxuriant locks) 'cut from the head.' (This adj. elsewhere = 'beheaded.') Cp. Eur. *Ph.* 223 *ἐπιμένει με κόμας ἐμᾶς | δεῦσαι παρθένιον χλιδάν*. The phrase is of the same type as *κτύπος διόβολος* (*O. C.* 1464) or *αὔχημα εὐιππον* (*ib.* 711). Cp. Aesch. *Ch.* 7, where Orestes brings a *πλόκαμος πενθητήριος* to his father's grave.—**στέψαντες**: cp. 441: *Ant.* 431 *χοαῖσι τρισπόνδοισι τὸν νέκυν στέφει*. Besides the offerings named here, flowers are mentioned below (896).

ἄψορρον...πάλιν: *O. T.* 430 *οὐ πάλιν | ἄψορρος οἴκων τῶνδ' ἀποστραφεὶς ἄπει;*

54 τύπωμα, anything *formed* or *moulded*; Eur. *Ph.* 162 *μορφῆς τύπωμα*, 'the outline of his form.' The vague word is here defined by **χαλκόπλευρον**: which may be a reminiscence of the phrase used by Aesch. (*Ch.* 686) in the same context, *λέβητος χαλκέου πλευρώματα*. The cinerary urn is described below as *βραχὺς χαλκὸς* (757), *τεῦχος* (1114), *ἄγγος* (1118), *λέβης* (1401). Cp. fr. 348 *χαλκηλάτους λέβητας*.

ἠρμένοι, pass., = *ἠρμένον ἔχοντες* (schol.).

that Orestes hath perished by a fatal chance,—hurled, at the Pythian games, from his rapid chariot; be that the substance of thy story.

We, meanwhile, will first crown my father's tomb, as the god enjoined, with drink-offerings and the luxuriant tribute of severed hair; then come back, bearing in our hands an urn of shapely bronze,—now hidden in the brushwood, as I think thou knowest,—so to gladden them with the false tidings that this my body is no more, but has been consumed with fire and turned to ashes. Why should the omen trouble me, when by a feigned death I find life indeed, and win renown? I trow, no word is ill-omened, if fraught with gain. Often ere now have I seen wise men

(with *γρ. που*), Γ. **56** *κλέπτοντες*] *κέπτοντεσ* L, with λ added above by the 1st hand.—*θνήσκοντες* (with *γρ. κλέπτοντες*) T: noted also as a *v. l.* in E. **57** *φέρωμεν* Γ (with *o* above *ω* from the corrector): *φέροιμεν* L, A, with most MSS., and Ald. **59—66** These eight verses are rejected by A. Schöll and Leutsch (*Philol.* XXXV. p. 429). Morstadt rejects 61—66: Wecklein (*Ars Soph. em.*, p. 170), 62—66: Steinhart, 61 only. But a reference to v. 61 occurs in a quotation from Cephisodorus of Athens (*flor. c.* 350 B.C.), *ap.* Athen. p. 122 C; and that verse is rightly defended by Wilamowitz (*Hermes* XVIII. p. 241, n. 1). **61** *οὐδέν*] *ὡσ οὐδὲν* L. The breach

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Cp. Aeschin. or. 3 § 164 *ἐπιστολὰς ἃς ἐξηρτημένος ἐκ τῶν δακτύλων περιήει* (as Hor. *Sat.* 1. 6. 74 *suspensi loculos*): Xen. *Anab.* 7. 4. 16 *ἑσπασμένοι τὰ ξίφη*: *id. Cyr.* 6. 3. 24 *προβεβλημένοι...τοὺς θωρακοφόρους*: Plut. *Phoc.* 10 *πώγωνα...καθειμένος*. See also *Tr.* 157 n.

Others take *ἠρμένοι* as middle. This use of *ἦρμαι* is not unknown to later Greek; *e.g.* Strabo 3. p. 150 has *νίκην ἠρμένοι*=*ἁράμενοι*. But there is no example of it in the classical period.

55 Join **που** with **καὶ σὺ** ('thou, too, doubtless knowest'): cp. 948 *παρουσίαν μὲν οἶσθα καὶ σύ που φίλων, κ.τ.λ.* Since he has a definite spot in mind, *που* would less fitly be taken with *θάμνοις*, as='somewhere.'

The *v.l.* **μοι** is inferior. As an enclitic, it could not go with the following partic. ('hidden by me'). It could only be a kind of ethic dat. with *οἶσθα* (as nearly=*σύνοισθά μοι*).

56 f. λόγῳ κλέπτοντες: cp. *Il.* 1. 131 *μὴ... | κλέπτε νόῳ*: Eur. *Ph.* 992 *κλέψας λόγοισιν ὥσθ' ἃ βούλομαι τυχεῖν*.

φέρωμεν is clearly right: it depends on *ἥξομεν κ.τ.λ.* (53), and continues the exposition of the plan which he is about to execute. *φέροιμεν* could depend only upon *κεκρυμμένον* ('which *was hidden* in order that we *might* bring,' etc.). Similarly in *O. C.* 11 *πυθώμεθα* has been corrupted in the MSS. to *πυθοίμεθα*.

ἔρρει=*ἀπόλωλε*: cp. 925: *O. T.* 560 *ἅφαντος ἔρρει* (Laïus).—**δέμας**, of a corpse, as 756, 1161: in Homer, always of the living (*Ant.* 205 n.).

59 f. τί γάρ με λυπεῖ κ.τ.λ.: *i.e.*, 'It is true that it is ill-omened for the living to be described as dead; but why, in this case, need I care for the omen?' Cp. Eur. *Helen.* 1050 (Helen to Menelaüs): *βούλει λέγεσθαι μὴ θανὼν τεθνηκέναι;* He replies:—*κακὸς μὲν ὄρνις· εἰ δὲ κερδανῶ λέγων, | ἕτοιμός εἰμι μὴ θανὼν λόγῳ θανεῖν*. —**ἔργοισι**: the plur., as in *O. C.* 782 (n.). —**κἀξενέγκωμαι**, 'carry off' from the enterprise: *Tr.* 497 *μέγα τι σθένος ἁ Κύπρις ἐκφέρεται νίκας ἀεί*.

61 δοκῶ μέν: cp. 547: *O. C.* 995 n.—**σὺν κέρδει** (*ὄν*), when fraught with gain: cp. 899 *ὡς δ' ἐν γαλήνῃ* (*sc. ὄντα*) *πάντ' ἐδερκόμην τόπον*. For *σύν*, cp. 430 *σὺν κακῷ*.—**κακόν**, 'ill-omened'; *O. C.* 1433, *Ant.* 1001.

62 ff. πολλάκις. There were many such popular stories. Pythagoras was said to have hidden himself in a subterranean chamber, causing his death to be reported; and when he reappeared, he was supposed to have been born anew (schol.). Herodotus tells a similar story of the Thracian Salmoxis, a slave and disciple of Pythagoras, who thus converted the Thracians to a doctrine of immortality (4. 95). So, too, the poet Aristeas of Proconnesus disappeared for seven years,—as a sort

λόγῳ μάτην θνῄσκοντας· εἶθ' ὅταν δόμους
ἔλθωσιν αὖθις, ἐκτετίμηνται πλέον·
ὡς κἄμ' ἐπαυχῶ τῆσδε τῆς φήμης ἄπο
δεδορκότ' ἐχθροῖς ἄστρον ὡς λάμψειν ἔτι.
ἀλλ', ὦ πατρῴα γῆ θεοί τ' ἐγχώριοι,
δέξασθέ μ' εὐτυχοῦντα ταῖσδε ταῖς ὁδοῖς,
σύ τ', ὦ πατρῷον δῶμα· σοῦ γὰρ ἔρχομαι
δίκῃ καθαρτὴς πρὸς θεῶν ὡρμημένος·
καὶ μή μ' ἄτιμον τῆσδ' ἀποστείλητε γῆς,
ἀλλ' ἀρχέπλουτον καὶ καταστάτην δόμων.
εἴρηκα μέν νυν ταῦτα· σοὶ δ' ἤδη, γέρον,
τὸ σὸν μελέσθω βάντι φρουρῆσαι χρέος.
νὼ δ' ἔξιμεν· καιρὸς γάρ, ὅσπερ ἀνδράσιν
μέγιστος ἔργου παντός ἐστ' ἐπιστάτης.

ΗΛΕΚΤΡΑ.

ἰώ μοί μοι δύστηνος.

of metre passed unnoticed.—*σὺν κέρδει*] made in L from *συγκέρδει*. **63** *δόμους* A, with most MSS. and Ald.: *δόμοισ* L, Γ. **65** *ὡς*] L has *ὥσ*, corrected, in somewhat paler ink, from *ὡσ*, either by the 1st hand or by S. The Aldine has *ὡs*, with a colon after *πλέον* in v. 64. (This is also L's punctuation, but the point has almost vanished.) Brunck wrote *ὥs*, which Nauck, Hartung, and Blaydes prefer. Hermann, Dindorf, and most of the recent edd., give *ὡs*. Matthiae on Eur. *Hipp.* 1051 noted that, with

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of preliminary advertisement, it would seem, to his poem the *Arimaspeia* (Her. 4. 14). It is vain to ask what particular story or stories Sophocles was thinking of; very possibly he knew those in Herodotus (cp. *O. C.* 337 n.); but it was enough for him that his hearers would recognise the allusion to stories of that type. Hartung thinks that the reference is to Odysseus; but, as Odysseus did not contrive the rumour of his own death, the case is not in point.

λόγῳ μάτην θνῄσκοντας: for *μάτην* as ='falsely,' cp. 1298, *Ph.* 345.

ἐκτετίμηνται. The emphatic perf. might denote either (1) permanence,—'they are in greater honour *thenceforth*'; or (2) the instantaneous result,—'*forthwith*.' Perhaps the usage of the perf. pass. of *τιμάω* rather favours (1). Cp. *O. C.* 1304 *τετίμηνται δορί* (with Thuc. 2. 45, cited there): *Od.* 7. 69 (of Arêtê) *τετίμηται*.—The finite verb, instead of *ἐκτετιμημένους*, by a frequent idiom; cp. 192 (*ἀμφίσταμαι*): *O. C* 351 n.—*ἐκτιμάω* is rare in classical Greek. Arist. *Oec.* 2. 33 (p. 1352 *b* 5) has *ἐκτετιμημένα* as='things on which a high price is set,' opp. to *εὐωνα*, 'cheap.'

65 f. ὡς, 'as,' seems better here than *ὥs*, 'thus.' It gives a smoother transition; and it is also more in accord with usage. Except in the phrases *οὐδ' ὥs* (*Ant.* 1042), *καὶ ὥs*, etc., Attic writers seldom use *ὥs*, 'thus.' Among the rare instances are Aesch. *Ag.* 930 *εἰ πάντα δ' ὡς πράσσοιμεν*: Plat. *Prot.* 326 D *ὥσπερ οἱ γραμματισταὶ..., ὡς δὲ καὶ ἡ πόλις*: *ib.* p. 338 A *ὡς* (*v.l. ὡs*) *οὖν ποιήσετε*: Thuc. 3. 37 *ὡς οὖν χρὴ καὶ ἡμᾶς ποιοῦντας*.

κἄμ' ἐπαυχῶ: for the accus. (though the pron. refers to the subject of the verb), cp. 470 f., *Tr.* 706 n.—**ἄπο**, not merely 'after' it, but as a result of it; cp. *Ant.* 695, *Ph.* 408.—**δεδορκότ'**, =*βλέποντα*, living: Aesch. *Eum.* 322 *ἀλαοῖσι καὶ δεδορκόσιν*.—**ἐχθροῖς** is best taken with **λάμψειν**: 'alive, I shall shine as a star upon them,' *i.e.* to their terror.—**ἄστρον**: not specifically 'a *baleful* star,'—as when Achilles (*Il.* 22. 26 ff.) and Hector (*ib.* 11. 62) are likened to Seirius. It is simply an image of splendour; but to his foes, of course, he

die in vain report; then, when they return home, they are held in more abiding honour: as I trust that from this rumour I also shall emerge in radiant life, and yet shine like a star upon my foes.

O my fatherland, and ye gods of the land, receive me with good fortune in this journey,—and ye also, halls of my fathers, for I come with a divine mandate to cleanse you righteously; send me not dishonoured from the land, but grant that I may rule over my possessions, and restore my house!

Enough;—be it now thy care, old man, to go and heed thy task; and we twain will go forth; for so occasion bids, chief ruler of every enterprise for men.

ELECTRA (*within*).

Ah me, ah me!

ὡς, a colon after πλέον is better than a full stop. The latter is, however, preferred by Hermann. **65** ἄπο] L has the o in an erasure (from ει?). **66** δεδορκότ'] Blaydes cites a gloss from Pal., γρ. καὶ δεδυκότα ('after my setting'). **68** Morstadt would place this verse after v. 70. **71—76** Of these verses, 72—76 are rejected by A. Schöll; 71, 72 by Herwerden and Schenkel; 72 by Morstadt; 75, 76 by B. Todt (whom Nauck follows). **73** μέν νυν] μὲν νῦν L. **75** ἀνδράσιν Γ: ἀνδράσι L, A, etc. **77** ἰώ μοί μοι δύστηνος MSS. (though with varying accents on the first three words). Hermann, ὦ μοί μοι δύστηνος. Dindorf deletes δύστηνος

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will prove an οὔλιος ἀστήρ.—Whitelaw: 'So living, doubt not, from this falsehood's cloud | I on my dazzled foes, starlike, shall break.'—ἔτι, menacing: cp. 471: *Tr.* 257.

67 f. πατρῴα γῆ κ.τ.λ.: cp. *Ph.* 1040 ἀλλ', ὦ πατρῴα γῆ θεοί τ' ἐπόψιοι.—εὐτυχοῦντα, proleptic: cp. 162 f.: *O. C.* 487 δέχεσθαι τὸν ἱκέτην σωτήριον.—ὁδοῖς, of a single journey: *O.C.* 553 (n.), *Ant.* 226.

70 καθαρτής: so in Aesch. *Ch.* 968 ff. the avenger is to drive the μύσος from the hearth, καθαρμοῖσιν ἀπὸν ἑλατηρίοις.—πρὸς θεῶν ὡρμημένος: Aesch. *Ch.* 940 (of Orestes) ὁ πυθόχρηστος φυγὰς | θεόθεν εὖ φραδαῖσιν ὡρμημένος.

72 ἀλλ' ἀρχέπλουτον, *sc.* πέμψατε or the like, to be supplied from ἀποστείλητε, as αὐδῶ in *O. T.* 241 from ἀπαυδῶ, δεῖ in *O. C.* 1404 from οὐκ ἔξεστι, ἕκαστος in *Ant.* 263 from οὐδείς.

ἀρχέπλουτον, '*master of* my possessions'; cp. ἀρχέλαος, ἀρχέπολις (Pind. *P.* 9. 58). Others understand, 'having *ancient* wealth,'=ἀρχαιόπλουτον. If, however, the verbal part of the compound denoted 'beginning' rather than 'ruling,' analogy would suggest that ἀρχέπλουτος should mean, 'a *founder* of wealth'; cp. ἀρχέκακος (*Il.* 5. 63), ἀρχέχορος (ποῦς, Eur. *Tro.* 151), ἀρχέγονος, etc. In Pindar *P.* 4. 110, where Jason speaks of his ἀρχεδικᾶν τοκέων, the sense is strictly, 'ancestors who *founded* the right' to possession,—Cretheus, father of Aeson, having been the founder of Iolcus; not merely, 'who held an ancient right.'—As to the form of the word, see Appendix.

κατασ τάτην, as *restoring* its fortunes, ἀποκαθιστάντα.

74 f. εἴρηκα μέν νυν ταῦτα, one of those formulas which serve to close a speech, like πάντ' ἐπίστασαι, *Ant.* 402 f. The old edd. write μὲν νῦν, which would mean that he reserved further details for another time.

μελέσθω is probably impers. (as μέλεται in Theocr. 1. 53); though μέλεταί τί μοι is a less rare constr. for this midd. form (cp. 1436).

76 ἐπιστάτης, as controlling and regulating action; cp. 39 n.

77 ἰώ μοί μοι δύστηνος. Dindorf deletes δύστηνος, because ἰώ μοι μοί is a frequent prelude to the entrance of an actor who laments (*e.g. Ai.* 333, 893, 974). But why should we assume that this formula was invariable? An adj. is

ΠΑ. καὶ μὴν θυρῶν ἔδοξα προσπόλων τινὸς
ὑποστενούσης ἔνδον αἰσθέσθαι, τέκνον.
ΟΡ. ἆρ' ἐστὶν ἡ δύστηνος Ἠλέκτρα; θέλεις 80
μείνωμεν αὐτοῦ *κἀπακούσωμεν γόων;
ΠΑ. ἥκιστα· μηδὲν πρόσθεν ἢ τὰ Λοξίου
πειρώμεθ' ἕρδειν κἀπὸ τῶνδ' ἀρχηγετεῖν,
πατρὸς χέοντες λουτρά· ταῦτα γὰρ φέρει
νίκην τ' ἐφ' ἡμῖν καὶ κράτος τῶν δρωμένων. 85

τύστημα. ΗΛ. ὦ φάος ἁγνὸν
καὶ γῆς ἰσόμοιρ' ἀήρ, ὥς μοι

(thinking that it came in from v. 80); and so Nauck. **78 f.** Nauck conj. *προσμολὼν πέλας* instead of *προσπόλων τινὸς*, and *τινός* instead of *τέκνον* in v. 79. *προσμολὼν* is proposed also by Tournier (*Revue de Philol.* 6, 119). **80** *ἠλέκτρασ* L, with the final *σ* partly erased. **81** *κἀνακούσωμεν* MSS.: *κἀπακούσωμεν* Nauck, and

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often added to such interjections; *Ant.* 850 *ἰὼ δύστανος*: *O. C.* 876 *ἰὼ τάλας*: *O. T.* 1307 *αἰαῖ, φεῦ φεῦ, δύστανος.*

78 f. **καὶ μὴν**, announcing a new comer: 1422: *O. C.* 549 n.

θυρῶν is perhaps best taken as denoting *the quarter whence* the sound strikes the ear, so that it goes with *αἰσθέσθαι* ('hear *from* the doors'). The order of the words, and the rhythm, favour this. It might, however, be a local gen., '*at* the doors,' going with *ὑποστενούσης*: cp. 900 n.

I should agree with the schol. in governing *θυρῶν* by **ἔνδον**, did not the wide separation of the words make this so awkward. When Sophocles places a genitive long before the preposition which governs it, the genitive is usu. *causal*; and, as this sense is readily perceived, the delay of the prep. then matters less. See, *e.g.*, 578 f. *τούτου...οὕνεκ'*: *O. T.* 857 f. *μαντείας...οὕνεκ'*: *Ph.* 598 f. *τίνος ...χάριν.*

προσπόλων τινὸς: the old man conjectures that it is a slave, because a daughter of the house was not to be expected at the gates, especially at such an early hour: cp. 518 n. But Orestes fancies that he recognises the voice.

80 f. **θέλεις | μείνωμεν...**; Cp. *O. T.* 651 *θέλεις...εἰκάθω*; *Ph.* 761 *βούλει λάβωμαι*;

The reading of the MSS., **κἀνακούσωμεν**, was taken by some from *ἀνακούω*, and explained as 'listen further' (schol. in E). But no *ἀνακούω* is extant; nor does it seem probable. If the traditional reading is sound, it must be referred to *ἐνακούω*. The only authority for that word, in Greek of the classical age, is Hippocrates, who uses it with two peculiar meanings:—(1) 'to be sensitive,' to sound, as *De Corde*, Kühn vol. I. p. 488 *ταῦτα γὰρ οὐκ ἐνακούουσιν ἰαχῆς*, or, generally, to any impression, as *De Humid.*, K. I. p. 157 *ἐνακούειν πολλῶν*. (2) 'To be obedient, amenable,' to curative treatment; as *De artic.*, K. III. p. 229 *ἐνακούει τὰ τοιαῦτα τῆς ἰητρείης.*

On the other hand Sophocles has *ἐπακούω*, 'to listen,' in *O. T.* 708, 794: *O. C.* 694: *Ph.* 1417. Nauck's correction, **κἀπακούσωμεν**, is thus highly plausible. Among recent editors who receive it are Wecklein, Bellermann, and A. Michaelis (in his revision of Jahn's ed.).

82 f. **μηδὲν πρόσθεν**, *sc.* **ποιῶμεν**: cp., *Ant.* 497 n.—**τὰ Λοξίου**, his commands, v. 51.—**ἀρχηγετεῖν** (a verb which occurs only here), not merely = *ἄρχεσθαι*, but rather 'to make an *auspicious* beginning' (Lat. *auspicari*), as **ἀρχηγέτης** denoted the god or hero to whom a city or family traced its origin (*O. C.* 60 n.). This title was given especially to Apollo: *Φοῖβος γὰρ ἀεὶ πολίεσσι φιληδεῖ | κτιζομένῃς* (Callim. *Hym. Apoll.* 54). The Chalcidians of Euboea, when they founded Naxos in Sicily, placed an altar of Apollo *Ἀρχηγέτης* before the city (Thuc. 6. 3: cp. Appian *Bell. Civ.* 5. 109). Pindar speaks of *ὁ...ἀρχαγέτας:..Ἀπόλλων* in connection

PAE. Hark, my son,—from the doors, methought, came the sound of some handmaid moaning within.

OR. Can it be the hapless Electra? Shall we stay here, and listen to her laments?

PAE. No, no: before all else, let us seek to obey the commands of Loxias, and thence make a fair beginning, by pouring libations to thy sire; that brings victory within our grasp, and gives us the mastery in all that we do.

[*Exeunt* PAEDAGOGUS (*on the spectator's left*), ORESTES and PYLADES (*on the right*).—*Enter* ELECTRA, *from the house.*

EL. O thou pure sunlight, and thou air, earth's canopy, how

Herwerden on *O. T.* p. 79. **84 f.** *πατρὸς χέοντες*] *πατρὸ σχεσοντεσ* L. with *εύ* over *σχεσ* from the 1st hand. *φέρει | νίκην τ' ἐφ' ἡμῖν*] Tournier, Blaydes and Niese conj. *φέρειν | νίκην τέ φημι* (Tournier also *φησί, sc.* Λοξίας): Emlin, *νίκην τ' ἔφηνε* **86** L adds the words *καὶ γῆσ* to this v. **87** *ἰσόμοιρος* MSS., except the Vienna MS., cod. Vindobonensis 281 (14th or 15th cent.), collated by E. Hiller for Jahn's ed., which has *ἰσόμ-ρ'* (with *οι* above), thus confirming Porson's *ἰσόμοιρ'* (*Tracts*, p. 221).

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with the founding of Cyrene by Battus.

84 f. **πατρὸς**, possessive gen., as the offerings are due to him: cp. Eur. *Alc.* 613 *νερτέρων ἀγάλματα.*—**λουτρά**, the **λοιβαί** of v. 52, the *πηγαὶ γάλακτος* of 895, regarded as offerings demanded by purity. So in v. 434 *λουτρά* are the *χοαί* of v. 406. Hesychius records the phrase *χθόνια λουτρά* in this sense. [But in Eur. *Ph.* 1667 *νεκρῷ λουτρὰ περιβαλεῖν* refers to washing the corpse.]

φέρει...ἐφ' ἡμῖν, *i.e.* brings (so as to place it) *in our power;* for this *ἐπί*, cp. *O. C.* 66, *Ph.* 1003. Not, 'brings *in our case*' (like *ἐπ' ἀνδρὶ τῷδ'*, *O. T.* 829 n.); nor, 'brings *upon* us' (*O. C.* 1472).

νίκην, the ultimate victory: **κράτος τῶν δρωμένων**, the upper hand, the mastery, in our course of action. For the combination, cp. Plat. *Legg.* 962 A *νίκην καὶ κράτος πολεμίων*: Dem. or. 19 § 130 *κράτος καὶ νίκην πολέμου* (reversed by Plut. *Mor.* p. 412 C *νίκην καὶ κράτος τοῦ πολέμου*). For the pres. part., cp. 1333 *τὰ δρώμεν'*, 'your plans'; *Tr.* 588. So *O. C.* 116 *τῶν ποιουμένων.*

All three actors now leave the scene. Orestes and Pylades go to Agamemnon's grave,—departing, probably, by the entrance on the spectators' right. The Paedagogus leaves by the entrance on the left,—to await the moment for seeking admission to the house (v. 660).—It might, indeed, be inferred from *πειρώμεθ'* (83) that the old man goes with the youths to their task; but the word need not imply more than his participation in the plan, while verses 73—75 seem clearly to indicate that he separates from his companions. When they have gone, Electra enters from the house.

86—120 A *θρῆνος ἀπὸ σκηνῆς*, or lyric lament delivered by an actor alone, as dist. from the joint *κομμός* of actor and Chorus (121 n.).

Verses 86—102 form a *σύστημα*, = vv. 103—120 (*ἀντισύστημα*). If the text is sound, the correspondence is not exact, since the dimeter in v. 99 answers to a monometer in v. 116. These anapaests are, however, of the type usually known as 'free' or 'melic,' as having more of a lyric character than the regular anapaests of the marching-songs (like those of the Parodos in the *Ajax*): see W. Christ, *Metrik*, 2nd ed., § 288. And in such anapaests the symmetry of 'systems' is often not strict (cp. *O. C.* 117 n.).

86 f. **ὦ φάος ἀγνὸν**: the Sun-god abhors impurity (*O. T.* 1425 ff.). So too the *αἰθήρ* is *ἁγνός* (Aesch. *P. V.* 281).—These opening words beautifully express the sense of relief with which she passes from her sad vigil in the polluted house to the clear sunlight and free air of morning.—Similar utterances of sorrow to the elements are those in Aesch. *P. V.* 88 ff., Eur. *Andr.* 91 ff.

γῆς ἰσόμοιρ' ἀήρ, 'air coextensive with earth,'—having a *μοῖρα*, a domain in space, equal to that of earth. Cp. Hamlet's phrase, 'this goodly frame, the earth...this

πολλὰς μὲν θρήνων ᾠδάς,
πολλὰς δ' ἀντήρεις ἦσθου
στέρνων πληγὰς αἱμασσομένων,
ὁπόταν δνοφερὰ νὺξ ὑπολειφθῇ·
τὰ δὲ πανυχίδων ἤδη στυγεραὶ
ξυνίσασ' εὐναὶ μογερῶν οἴκων,
ὅσα τὸν δύστηνον ἐμὸν θρηνῶ
πατέρ', ὃν κατὰ μὲν βάρβαρον αἶαν
φοίνιος Ἄρης οὐκ ἐξένισεν,
μήτηρ δ' ἡμὴ χῶ κοινολεχὴς
Αἴγισθος, ὅπως δρῦν ὑλοτόμοι,
σχίζουσι κάρα φονίῳ πελέκει·
κοὐδεὶς τούτων οἶκτος ἀπ' ἄλλης

90 πληγὰς r: πλαγὰς L. **91** ὑπολειφθῇ] Hense conj. ὑπολήξῃ. **92** ἤδη] Wecklein (*Ars* p. 55) conj. ἔνδον: Fröhlich, κήδη: Morstadt, αἰαῖ. **93** οἴκων made from οἰκιῶν in L. Wecklein reads λέκτρων. **96** ἐξένισεν Γ, and the 1st hand in L;

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most excellent canopy, the air' (2. 2. 311). Hes. *Th.* 126 Γαῖα δέ τοι πρῶτον μὲν ἐγείνατο ἶσον ἑαυτῇ | Οὐρανὸν ἀστερόεντ', ἵνα μιν περὶ πάντα καλύπτοι. A genitive after ἰσόμοιρος usu. denotes that *in which* persons share alike (as Isae. or. 6 § 25 ἰσομοίρους...τῶν πατρῴων). Here it denotes the partner. Cp. Arist. *De Mund.* 6. 18 (p. 399 *a* 8) ἥλιος...καὶ οἱ τούτου [not τούτῳ] ἰσόδρομοι, ὅ τε Φωσφόρος καὶ ὁ Ἑρμῆς. So adjectives of similarity or equivalence can take a gen. (as προσφερής Eur. *H. F.* 131, ἀντίπαλος Pind. *O.* 8. 71). Such genitives are analogous to those which follow words expressing community or participation, as κοινός, συγγενής, etc.—Others, taking ἀήρ as that which is intermediate between γῆ and αἰθήρ, explain, 'air, which has the same share in earth (as it has in αἰθήρ),'—comparing Ar. *Av.* 187 ἐν μέσῳ δήπουθεν ἀήρ ἐστι γῆς (where καὶ οὐρανοῦ is to be supplied). This is very forced.

ἰσόμοιρ' is a necessary correction of **ἰσόμοιρος** (cr. n.), which would require ᾰ in ἀήρ,—a quantity found only in pseudo-Phocylides 108, and an epigram quoted by Eustathius p. 17. 46.

88 f. πολλὰς μὲν...ἦσθου. Each of these two verses is an anapaestic dimeter lacking one long syllable ('catalectic'), *i.e.*, a 'paroemiac.' Two successive paroemiacs were admissible only in anapaests of this 'free' or lyric character (n. on 86—120). These paroemiacs are purely spondaic; as 'free' anapaests also admitted the converse license, of resolving the long syllables, except the last, of the paroemiac (Eur. *I. T.* 130 πόδα παρθένιον ὅσιον ὁσίας). Synesius, the bishop of Ptolemais, composed his fifth hymn wholly in these spondaic paroemiacs, a weighty and solemn measure; Ὑμνώμεν κοῦρον κούρας, | νύμφας οὐ νυμφευθείσας, κ.τ.λ. See W. Christ, *Metrik* § 293 (2nd ed.).

ἀντήρεις, lit. 'set opposite' (hence of an 'adversary,' Eur. *Ph.* 754), here, 'dealt from opposite,' striking *full* on the breast, like ἀνταία...πλαγά (195 f.). θρῆνος and κοπετός are similarly combined in *Ai.* 631 ff. θρηνήσει, χερόπλακτοι δ' | ἐν στέρνοισι πεσοῦνται | δοῦποι.

90 πληγὰς must be preferred to **πλαγὰς** here, unless we are to write γᾶς (in 87), etc. As a rule, certainly, Doricism is a mark of lyric (as dist. from marching) anapaests; see *Ant.*, append. p. 248, and cp. W. Christ, *Metrik* § 288. But the fact that these anapaests, though lyric in general character, precede the first lyrics of the Chorus, may have led the poet to prefer Attic forms, as in the anapaestic Parodos of the *Ajax* (134 ff., where πληγὴ occurs in 137).

91 ὑπολειφθῇ, lit., 'falls behind'; here = 'fails,' like the intr. ἐκλέλοιπεν in 19. We need not conjecture ὑπολείπῃ, though

often have ye heard the strains of my lament, the wild blows dealt against this bleeding breast, when dark night fails! And my wretched couch in yonder house of woe knows well, ere now, how I keep the watches of the night,—how often I bewail my hapless sire; to whom deadly Ares gave not of his gifts in a strange land, but my mother, and her mate Aegisthus, cleft his head with murderous axe, as woodmen fell an oak. And for this no plaint bursts from any lips save

altered by a corrector of L to *ἐξείνισεν*. *ἐξείνισε* A.; and Ald.—Reiske and Johnson conj. *ἐξήνυσε*: van Gent, *ἐνάριξεν*. **99** *φονίῳ* r: *φοινίῳ* L. **100 f.** The words

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the intrans. use is frequent with Aristotle. The subjunct. can follow **ἤσθου**, since the thought is, 'hast heard' (and still hearest). For the converse (an optat. after a primary tense which implies a secondary), cp. *O. C.* 11 n.

92 f. τὰ...παννυχίδων is best taken as acc. governed by **ξυνίσασ'**, rather than as a prefatory acc. of reference ('as to...'): **ὅσα...θρηνῶ** (94) is epexegetic of it. *τὰ παννυχίδων*, a periphrasis like *τὰ τῶν πολέμων* (Thuc. 2. 11), *τὰ τῆς τύχης* (Eur. *Ph.* 1202), etc. The *παννυχὶς* (*ἑορτή*) was properly a joyous torch-light festival, as at the Lenaea (Ar. *Ran.* 371), or the Bendideia (Plat. *Rep.* 328 A). The irony is like that of *κείνου χρηστήρια τάνδρός* (*Ai.* 220), *παιὰν Ἐρινύων* (Aesch. *Ag.* 645).

ἤδη (which has been needlessly suspected) means merely, 'ere now,' implying the long duration of her grief.

The MS. **οἴκων** is better than the proposed **λέκτρων**, since (*a*) **μογερῶν** suggests, not merely her own sorrow, but the troubles of the house; and (*b*) the antithesis is between her laments without and within the palace.

94 ὅσα τὸν δύστηνον: the only anapaestic dimeter in this *θρῆνος* which has not the caesura after the second foot.

95 κατὰ μὲν βάρβαρον αἶαν, *i.e.* at Troy. The whole form of this passage (95—99) seems clearly to show a reminiscence of *Od.* 11. 406—411, where the shade of Agamemnon says to Odysseus,—*οὔτ' ἐμέ γ' ἐν νήεσσι Ποσειδάων ἐδάμασσεν,... | οὔτε μ' ἀνάρσιοι ἄνδρες ἐδηλήσαντ' ἐπὶ χέρσου, | ἀλλά μοι Αἴγισθος τεύξας θάνατόν τε μόρον τε | ἔκτα σὺν οὐλομένῃ ἀλόχῳ, οἴκόνδε καλέσσας, | δειπνίσσας, ὥς τίς τε κατέκτανε βοῦν ἐπὶ φάτνῃ.* Sophocles follows the Homeric version in conceiving Agamemnon as slain at a banquet (194, 203); and **ξένισεν** in v. 96 suggests a contrast with the entertainment which had been prepared for him at home:—Cp. also Aesch. *Eum.* 625 ff.

96 Ἄρης with *ᾱ* (after Homeric precedent, *Il.* 5. 31 etc.), as in *Ant.* 139, *Ai.* 254, 614.—**ἐξένισεν**. The *ξένια* with which Ares welcomes his guests are wounds and death. Archilochus fr. 7 *ξείνια δυσμενέσιν λυγρὰ χαριζόμενοι*. Eur. *Helen.* 480 *θάνατος ξενιά σοι γενήσεται*. *Anthol.* 6. 9 (arrows) *ὀλοὰ ξείνια δυσμενέων*.

97 κοινολεχὴς, 'paramour,' as in Aesch. *Ag.* 1441 Cassandra is *ἡ κοινόλεκτρος τοῦδε θεσφατηλόγος*.

98 f. ὅπως δρῦν ὑλοτόμοι, *i.e.*, with as little pity. But in *Il.* 13. 389 ff., *ἤριπε δ', ὡς ὅτε τις δρῦς ἤριπεν*, the point is the crash with which the stately tree falls.—**σχίζουσι**, historic pres., following an aor. (*Tr.* 267, 702); as it often also precedes it (*Ant.* 269, 406, 419). Xen. *Anab.* 1. 5. 12 *ξύλα σχίζων τις*.—**κάρα**, after *δν* (95), acc. defining the part: *Ph.* 1301 *μέθες με...χεῖρα* (n.).—**πέλεκει**: cp. *Il.* 23. 114 *ὑλοτόμους πελέκεας ἐν χερσὶν ἔχοντες*. It was a two-edged axe (*ἀμφάκης*, 485), a *πέλεκυς ἀμφίστομος* or *δίστομος*, *bipennis*, as dist. from the single-headed axe, *πέλεκυς ἑτερόστομος* (Pollux 1. 137).

100 f. ἄλλης, as in 885, instead of the more general *ἄλλου*.—**φέρεται** must be more than merely '*proceeds* from': it implies a passionate utterance. Cp. Pind. *P.* 1. 87, *εἴ τι καὶ φλαῦρον παραιθύσσει, μέγα τοι φέρεται | πὰρ σέθεν*, where Gildersleeve well remarks that the image is that of sparks flying from an anvil (*ἄκμονι* v. 86), and renders *φέρεται* 'rushes.' Here the alternative version would be, 'is brought as a tribute,' but that is too weak.

ἢ 'μοῦ φέρεται, σοῦ, πάτερ, οὕτως
αἰκῶς οἰκτρῶς τε θανόντος.

ἀντισύστ. ἀλλ' οὐ μὲν δὴ
λήξω θρήνων στυγερῶν τε γόων,
ἔστ' ἂν παμφεγγεῖς ἄστρων
ῥιπάς, λεύσσω δὲ τόδ' ἦμαρ,
μὴ οὐ τεκνολέτειρ' ὥς τις ἀηδὼν
ἐπὶ κωκυτῷ τῶνδε πατρῴων
πρὸ θυρῶν ἠχὼ πᾶσι προφωνεῖν.
ὦ δῶμ' Ἀΐδου καὶ Περσεφόνης,
ὦ χθόνι' Ἑρμῆ καὶ πότνι' Ἀρά,
σεμναί τε θεῶν παῖδες Ἐρινύες,
αἳ τοὺς ἀδίκως θνῄσκοντας ὁρᾶθ',
αἳ τοὺς εὐνὰς ὑποκλεπτομένους,

ἀπ' ἄλλης | ἢ 'μοῦ are deleted by Nauck, whom Wecklein follows. **102** αἰκῶς Hermann: ἀδίκως MSS. (in L an erasure after ι): schol. ἔν τισιν ὑπόκειται ἀντὶ τοῦ ἀδίκως ἀεικῶς: ἀϊκῶς Brunck. **104**—**106** στυγερῶν τε γόων ἔστ' ἂν | λεύσσω παμφεγγεῖς ἄστρων | ῥιπάς· λεύσσω δὲ τόδ' ἦμαρ, L. So, too, the other MSS. with Suidas *s. v.* ῥιπάς, where vv. 103—109 are quoted (except that some MSS. there have ἀστέρων for ἄστρων); also the Aldine, and Brunck. Two remedies are possible. (1) To delete the first λεύσσω: so Herm., with most edd. (2) To delete ἄστρων: so Dobree (*Adv.* II. p. 49), Monk (*Mus. Crit.* I. p. 66), Nauck, Wecklein. **106** λεύσσω δὲ τόδ' ἦμαρ] Blaydes reads λεύσσω τόδε τ' ἦμαρ. **108** κωκυτῷ made from κωκυτῶν in L. In

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The deletion of the words ἀπ' ἄλλης | ἢ 'μοῦ (cr. n.) aims at making the anapaestic σύστημα (86—102) precisely equal in length to the ἀντισύστημα (103—120). But such precision cannot be demanded (see n. on 86—120). On the other hand, the proposed omission would rob these verses of their peculiar pathos, and would also leave φέρεται obscure.

103 ἀλλ' οὐ μὲν δή: the combination ἀλλὰ...μὲν δὴ occurs also in *O. T.* 523, *Tr.* 627.

105 f. ἄστρων | ῥιπάς. ῥιπή (ῥίπτω), 'swing,' 'vibration,' is here applied to the *quivering* rays of starlight; as in *Ant.* 137, 930 to the *gusts* of fierce winds. (In *O. C.* 1248, ἐννυχιᾶν ἀπὸ Ῥιπᾶν, the ref. is to the mountains called Ῥῖπαι: see n.) —Instead of λεύσσω μὲν...λεύσσω δὲ, we have the verb in the second clause only: cp. *Ant.* 1105 μόλις μέν, καρδίας δ' ἐξίσταμαι. For the omission of μέν in the first of two such clauses, see on *Ant.* 806 f.

Others read, ἔστ' ἂν λεύσσω παμφεγγεῖς | ῥιπάς, λεύσσω δὲ τόδ' ἦμαρ, omitting ἄστρων. But παμφεγγεῖς ῥιπάς, without ἄστρων, would not suffice to denote starlight. If, again, the phrase is taken to denote the *sun's* rays (as Monk proposes, *Mus. Crit.* I. p. 67), then λεύσσω δὲ τόδ' ἦμαρ becomes weak. Further, the preceding context, in which she has spoken of her laments *at night* (92) and at morning, clearly suggests that the sense here is, 'so long as I look on the *stars* or on the *sun*.'

107 μὴ οὐ, after οὐ λήξω: *O. T.* 283 n.—τεκνολέτειρ', '*slayer* of her child' (Itys, 148): as in Aesch. *Suppl.* 60 ff. 'the piteous bride of Tereus' (Procne) sings of 'her child's fate, and how he perished by her own hand.' Cp. [Eur.] *Rhes.* 550 παιδολέτωρ μελοποιὸς ἀηδονίς. Apollodorus follows this version, acc. to which Procne, the mother and slayer of Itys, becomes a nightingale, while her sister Philomela becomes a swallow (3. 14. 8). It may be doubted whether τεκνολέτειρα could mean merely, 'having *lost* her child.'

108 f. ἐπὶ κωκυτῷ: the prep. is not

mine, when thou, my father, hath died a death so cruel and so piteous!

But never will I cease from dirge and sore lament, while I look on the trembling rays of the bright stars, or on this light of day; but like the nightingale, slayer of her offspring, I will wail without ceasing, and cry aloud to all, here, at the doors of my father.

O home of Hades and Persephone! O Hermes of the shades! O potent Curse, and ye, dread daughters of the gods, Erinyes,—ye who behold when a life is reft by violence, when a bed is dishonoured by stealth,—

Suid. (*s. v. ῥιπάς*) a *v. l.* is *κωκυτοῖς.—τῶνδε*] Musgrave conj. *τήνδε*. **109** *πρὸ θυρῶν*] *πρόσθυρῶν* L.—*ἠχὼ*] Nauck conj. *ἠχὴν*, *Eur. Stud.* II. p. 76. **110** *Ἄϊδου*] L has *ἀΐδου*: and so Ald. **111** *πότνι' Ἀρά*] *γρ. ποινία ἀρά* schol. in L. **112** *σεμναί τε θεῶν παῖδες Ἐρινύες*] *σεμναί τ' Ἐρινύες* Suidas *s. v.* Περσεφόνη, where vv. 110—116 are quoted. Reisig (*Enarr. Soph. O. C.* 41) would insert *ἀρχαιογόνων* after *θεῶν*. **113 f.** *αἳ τοὺς ἀδίκως θνήσκοντας ὁρᾶτε, | τοὺς εὐνὰς ὑποκλεπτομένους* MSS. [*τούς τ' εὐνὰς* Γ: *τοὺς τὰς εὐνὰς* Suid. *l. c.* cod. A: *εἰς τοὺς εὐνὰς* Elmsley.] For *ἀδίκως* Blaydes reads *αἰκῶς*. Dobree (*Adv.* II. p. 49) corrected *ὁρᾶτε* to *ὁρᾷθ'*, | *αἳ*. Schneidewin conj. *αἳ τοὺς ἀδίκως | θνήσκοντας, ὁρᾶτε δὲ τοὺς εὐνὰς | ὑποκλεπτομένους*. Hamacher, *αἳ τοὺς εὐνὰς ὑποκλεπτομένους | καὶ τοὺς ἀδίκως θνήσκοντας ὁρᾶτ'*.—Porson (*Tracts*, pp. 221, 315) wished to delete *τοὺς εὐνὰς*

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merely = 'with,' but implies, 'with *continual* wailing': see n. on *Ant.* 759 *ἐπὶ ψόγοισι*.—**ἠχώ**, a resounding cry (of grief); cp. Eur. *Hipp.* 790 *ἴστε τίς ποτ' ἐν δόμοις βοή; | ἠχὼ βαρεῖα προσπόλων μ' ἀφίκετο.*

110—112 Electra invokes, (1) the house of Hades and his bride Persephone, in which the spirit of Agamemnon now dwells; (2) Hermes, who, as *ψυχοπομπός*, conducted him thither,—and who will also guide the avengers on their way (1395 f.); (3) Ἀρά, the imprecation uttered by the victim upon his murderers,—the personified curse, here conceived as a supernatural power (*πότνια*), which calls the Erinyes into action; and (4) the Erinyes themselves.

110 Ἄϊδου gives a finer rhythm than Ἀιδου here. In 137 Ἄϊδα has a similar recommendation; and in 833 Ἄϊδαν is required by metre, as Ἄϊδᾳ is in *Ph.* 861.

111 **ὦ χθονὶ Ἑρμῇ**: *Ai.* 832 *πομπαῖον Ἑρμῆν χθόνιον*: cp. *O. C.* 1548 Ἑ. *ὁ πομπός* (n.).—**Ἀρά**. So in *O. C.* 1375 f. Oedipus invokes those *ἀραί* which he had uttered, calling upon them to be his allies (*ξυμμάχους*) against his sons; and afterwards separately invokes the Erinyes (1391). Sometimes, however, the Curse is itself called an Erinys (Aesch. *Th.* 70 Ἀρά τ', Ἐρινὺς πατρὸς ἡ μεγασθενής): or Ἀραί is another title for the Erinyes collectively (Aesch. *Eum.* 417).—**πότνια**, as the Erinyes are *πότνιαι δεινῶπες* (*O. C.* 84).

112 **σεμναί**: *O. C.* 89 *θεῶν | σεμνῶν ἕδραν* (at Colonus: cp. *ib.* 42 n.): Aesch. *Eum.* 1041 *δεῦρ' ἴτε, σεμναί*.—**θεῶν παῖδες**, in the general sense that they are called into existence and activity by the resolve of the gods to punish guilt: cp. *Ant.* 1075 Ἄιδου καὶ θεῶν Ἐρινύες. Mythologically, the Erinyes are *Γῆς τε καὶ Σκότου κόραι*, *O. C.* 40 (n.).

113 **ὁρᾷθ'**: cp. *Ai.* 835 f. *τὰς ἀεί τε παρθένους | ἀεί θ' ὁρώσας πάντα τἀν βροτοῖς πάθη, | σεμνὰς Ἐρινῦς ταυρόπους*: *O. C.* 42 *τὰς πάνθ' ὁρώσας*.

114 **αἳ τοὺς εὐνὰς ὑποκλεπτομένους**: for the acc. with the pass. verb, cp. Aesch. *P. V.* 171 *σκῆπτρον τιμάς τ' ἀποσυλᾶται*: so *ἀφαιροῦμαί τι, ἀποστεροῦμαί τι*. Libanius has a reminiscence of this verse in the phrase *εὐνὴν κακῶς ὑποκλέπτειν* (4. p. 598. 24).

These much-impugned words appear genuine. The murder has been prompted by the guilty love: *δόλος ἦν ὁ φράσας, ἔρος ὁ κτείνας* (197). In Electra's thought, they are inseparable. The allusion to the love *follows* the reference to the

ἔλθετ', ἀρήξατε, τείσασθε πατρὸς
φόνον ἡμετέρου,
καί μοι τὸν ἐμὸν πέμψατ' ἀδελφόν·
μούνη γὰρ ἄγειν οὐκέτι σωκῶ
λύπης ἀντίρροπον ἄχθος.

ΧΟΡΟΣ.

στρ. α'. ὦ παῖ, παῖ δυστανοτάτας
2 Ἠλέκτρα ματρός, τίν' ἀεὶ τάκεις ὧδ' ἀκόρεστον οἰμωγὰν
3 τὸν πάλαι ἐκ δολερᾶς ἀθεώτατα
4 ματρὸς ἁλόντ' ἀπάταις Ἀγαμέμνονα
5 κακᾷ τε χειρὶ πρόδοτον; ὡς ὅ τάδε πορὼν
6 ὄλοιτ', εἴ μοι θέμις τάδ' αὐδᾶν.

ΗΛ. 7 ὦ γενέθλα γενναίων,
8 ἥκετ' ἐμῶν καμάτων παραμύθιον.

ὑποκλεπτομένους. Dindorf rejects both verses. **115—120** L divides these vv. as above; and so Ald. In some edd. the words *ἔλθετ', ἀρήξατε* form a separate verse; in others, *οὐκέτι σωκῶ*: while Herm. and Blaydes obtain an unbroken series of dimeters by writing the words *τοὺς εὐνὰς* (114) in a line by themselves, with asterisks prefixed, to mark a lacuna. **117** *καί μοι*] *κἀμοὶ* Brunck, Herm. **120** *ἀντίρροπον*] *ἀντίρροθον* Apollonius *Lex. Hom. s. v. σῶκος.*

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murder, because she regards it as the crowning outrage (271 *τὴν τελευταίαν ὕβριν*) that Clytaemnestra still lives with Aegisthus. Bloodshed was not the only sin which the Erinyes punished. They were the embodied sanctions of natural law, and every crime against the family came within their cognisance. (See *Introd. to Homer*, p. 51, § 13.) Indeed, Electra herself speaks of the unhallowed union as a special provocation to those Avengers: 275 f. *ἡ δ' ὧδε τλήμων ὥστε τῷ μιάστορι | ξύνεστ', Ἐρινὺν οὖτιν' ἐκφοβουμένη.*

115 *τείσασθε*: for the spelling, cp. *O. T.* 810 n.

116 f. *ἡμετέρου* (='my')...*μοι*: cp. *Ant.* 734 *πόλις γὰρ ἡμῖν* (=*ἐμοί*) *ἀμὲ χρὴ τάσσειν ἐρεῖ;*—*καί μοι* should not be changed to *κἀμοί*: cp. *Tr.* 684 *καί μοι τάδ' ἦν πρόρρητα.*

119 f. *ἄγειν* is said of a weight, in one scale of a balance, which 'draws up' the weight in the opposite scale: Dem. or. 22 § 76 (*χρυσίδες*, gold vessels) *ἄγουσα ἑκάστη μνᾶν*, 'weighing.' So *ἕλκειν*, Plat. *Minos* p. 316 A *τὰ πλεῖον ἕλκοντα βαρύτερα, τὰ δὲ ἔλαττον κουφότερα.* Here, Electra herself—*i.e.*, the power of endurance which she represents—is the weight in one scale, and the load of grief is the weight in the other (*ἀντίρροπον*). She can no longer 'outweigh' it,—*i.e.*, bear up against it. The image is more forcible than the ordinary one of a burden, since it expresses the strain of the effort to maintain an equipoise between patience and suffering.

σωκῶ occurs only here and in Aesch. *Eum.* 36: *σῶκος*, 'strong,' only in *Il.* 20. 72 (as epithet of Hermes). The rt., acc. to Curtius (*Etym.* § 570, 5th ed.), is *sa*, whence *σάο-s* (*σῶς*), *σῴζω*, *sa-nu-s*.

121—250 Following the *θρῆνος ἀπὸ σκηνῆς*, the Parodos takes the form of a *κομμός*, in which the lyric laments of the Chorus are answered by those of the actor. It consists of three strophes, three antistrophes, and an epode. Each of the seven parts is divided between the Chorus and Electra. 1st str., 121—136, = 1st antistr., 137—152. 2nd str., 153—172, = 2nd antistr., 173—192. 3rd str., 193—212, = 3rd antistr., 213—232. Epode, 233—250. For the metres, see Metrical Analysis.

come, help me, avenge the murder of my sire,—and send to me my brother; for I have no more the strength to bear up alone against the load of grief that weighs me down.

CHORUS.

Ah, Electra, child of a wretched mother, why art thou ever pining thus in ceaseless lament for Agamemnon, who long ago was wickedly ensnared by thy false mother's wiles, and betrayed to death by a dastardly hand? Perish the author of that deed, if I may utter such a prayer! 1st strophe.

EL. Ah, noble-hearted maidens, ye have come to soothe my woes.

121 ὦ, T (Triclinius); *lὼ* the other MSS., and Ald. **122 f.** L divides thus: *ἠλέκτρα— | τάκεισ...οἰμωγάν.*—For *τάκεις*, Fröhlich conj. *κλαίεις*, Blaydes *τέγγεις*. Kvíčala, *τίς ἀεὶ | τάκει σ' ὧδ' ἀκόρεστος* (or *ἀκόρεστον*) *οἰμωγά*.—Keeping the vulg., Wolff would place *οἰμωγὰν* between *τάκεις* and *ὧδ'*, to suit the metre of the vulg. in v. 139. **124** *ἀθεώτατα* Erfurdt and Porson: *ἀθεωτάτας* MSS. **126** *πρόδοτον; ὡς*] *πρόδοτον ὥσ* L, in which the words *ὁ τάδε πορὼν* form a separate v. **128** *γενέθλα* made from *γένεθλα* in L.—After *γενναίων* the MSS. add *πατέρων* (or *τοκέων* r), which was deleted by Monk (*Mus. Crit.* I. p. 69, ann. 1813), and Hermann (*Elem. Doctr. Metr.*

This lyric dialogue strikes the key-note of the play by illustrating Electra's constancy. The Chorus, while sympathising with her, reminds her that grief is unavailing. Let her be calm, trusting in the gods, and hoping for the return of Orestes. Let her be more conciliatory towards Clytaemnestra and Aegisthus. She replies that such a change would be disloyalty towards the dead. The character which she exhibits here is that which wins the praise of the Chorus in the latter song (1058—1097).

The general idea of this *κομμός* may have been suggested by that of the *κομμός* in the *Choephori* between the Chorus, Electra, and Orestes (306—478). As regards the use of a kommatic Parodos to bring out the leading motive of a drama, another example is afforded by the *Oedipus Coloneus* (117—253).

121 δυστανοτάτας, of guilt, as in 806: so 273 *ταλαίνῃ*, 275 *τλήμων* (and 439): *O. T.* 888 *δύσποτμος*: *Ant.* 1026 *ἄνολβος*.

123 ff. τάκεις...οἰμωγὰν=*ποιεῖ τακερὰν οἰμωγάν*, *makest* a *languishing* lament. Cp. *Tr.* 848 *τέγγει δακρύων ἄχναν* (n.): *Ai.* 55 *ἔκειρε...φόνον*. For *τήκομαι*, said of pining in grief, cp. 283, Eur. *Med.* 158 *μηλίαν τάκον δυρομένα σὸν εὐνάταν*.—**ἀκόρεστον**: cp. Aesch. *Ag.* 1143 (of the nightingale) *ἀκόρετος βοᾶς*.—**τὸν πάλαι κ.τ.λ.**, acc. depending on *τάκεις οἰμωγάν* as=*οἰμώζεις*: cp. 556, 710: *O. C.* 223 *δέος ἴσχετε μηδὲν δ' αὐδῶ* (n.).—**πάλαι**, some seven or eight years ago (13 f., n.).—**ἐκ**, here no more than *ὑπό* (*Ph.* 335 *ἐκ Φοίβου δαμείς*, n.).—**ἀθεώτατα**: cp. 1181 (n.).—**κακᾷ...χειρὶ πρόδοτον**, betrayed (to death) by a dastardly hand. **χειρὶ**, following *ἁπάταις*, denotes the violent deed. Sophocles thinks of both Clytaemnestra and Aegisthus as active agents in the murder (99 *σχίζουσι*). This is against understanding, 'betrayed (by her) to (his) hand.'

ὡς is properly an exclamation ('how!'), as in *ὡς ὄφελον*: here it stands, like *utinam*, with the optat. There are Homeric examples, as *Il.* 18. 107 *ὡς ἔρις... ἀπόλοιτο*: *id.* 22. 286 *ὡς δή μιν σῷ ἐνὶ χροΐ πᾶν κομίσαιο*: *Od.* 17. 243 *ὡς ἔλθοι*: which must be distinguished from instances of *ὥς* ('thus') with optat., as *Il.* 14. 142 *ἀλλ' ὁ μὲν ὣς ἀπόλοιτο*: *Od.* 1. 47 *ὣς ἀπόλοιτο καὶ ἄλλος*. In Attic this *ὡς* with optat. is rare: Eur. *Hipp.* 407 *ὡς ὄλοιτο παγκάκως*.—**ὁ τάδε πορὼν** might refer to Clytaemnestra (for the masc., cp. *Ant.* 464 n.), but is rather general, including both the authors of the crime.—**εἴ μοι θέμις**, like *Tr.* 809 *εἰ θέμις δ', ἐπεύχομαι*: Aegisthus and Clytaemnestra are the rulers of Mycenae. Cp. Eur. *Med.* 83 *ὄλοιτο μὲν μήτ' δεσπότης γάρ ἐστ' ἐμός*. And the Chorus might shrink from imprecations on the mother in her daughter's presence.

128 f. γενέθλα (fem. sing.), as 226: but *γένεθλα* (neut. pl.) *O. T.* 180.—**γενναίων**, in disposition (cp. *O. C.* 1636).—**παραμύθ-**

οἶδά τε καὶ ξυνίημὶ τάδ', οὔ τί με
φυγγάνει· οὐδ' ἐθέλω προλιπεῖν τόδε,
μὴ οὐ τὸν ἐμὸν στενάχειν πατέρ' ἄθλιον.
ἀλλ' ὦ παντοίας φιλότητος ἀμειβόμεναι χάριν,
ἑᾶτέ μ' ὧδ' ἀλύειν, 135
αἰαῖ, ἰκνοῦμαι.

ἀντ. α'. ΧΟ. ἀλλ' οὗτοι τόν γ' ἐξ Ἅιδα
παγκοίνου λίμνας πατέρα ἀνστάσεις· οὔτε †γόοις οὔτε
λιταῖσιν·
ἀλλ' ἀπὸ τῶν μετρίων ἐπ' ἀμήχανον 140
ἄλγος ἀεὶ στενάχουσα διόλλυσαι,
ἐν οἷς ἀνάλυσίς ἐστιν οὐδεμία κακῶν.
τί μοι τῶν δυσφόρων ἐφίει;
ΗΛ. νήπιος ὃς τῶν οἰκτρῶς 145
οἰχομένων γονέων ἐπιλάθεται.

p. 435). **132** οὐδ' ἐθέλω E: οὐδὲ (from οὐδ') 'θέλω **A**: οὐδ' αὖ θέλω L (with δὲ above δ'), Γ, etc. **133** στενάχειν Elmsley (on *O. T.* 181): στοναχεῖν L, A, with most MSS. (στεναχεῖν L^2). **134** The words ἀλλ' ὦ παντοίας form a separate v. in L. **136** αἰαῖ] αἲ αἲ L, made from αἰ αἰ. **137** τόν γ'] τόνδ' r. **138** λίμνας] Nauck conj. λιμένος. **139** οὔτε γόοισ οὔτε λιταῖσιν L, and most MSS.: οὔτε γόοις οὔτε λιταῖς A, and Ald.: οὔτε γόοισιν οὐ λιταῖς T (Triclinius). Hermann conj. οὔτε γόοισιν οὔτ' ἄνταις: Erfurdt, οὔτε γόοισιν οὔτ'

ιον might be nomin. in appos. with the subject of the verb, but is better taken as acc. in appos. with the sentence: cp. 564 (ποινὰς), 966 (πημονὴν): *O. T.* 603 (n.): Eur. *Or.* 1105 Ἑλένην κτάνωμεν, Μενελέῳ λύπην πικράν.

131 ξυνίημι (ῐ): as Ar. *Av.* 946 begins a trimeter with ξυνίημ' ὅτι βούλει. The initial ι of ἵημι is properly long in pres. (and impf.) indic., imper., infin., and partic. This is the regular quantity in Attic: cp. 596. In Homeric verse the pres. indic. and imper., and the pres. part., (act. and midd.,) have ῑ in arsis (and once, even in thesis, *Il.* 12. 274 ἀλλὰ πρόσωϊσεσθε): but ῐ in thesis, as when ἵενται closes a verse. The impf., too, has ῐ in thesis, as *Il.* 1. 479 (ἵει). The Tragoedians, following epic precedent, sometimes shorten ι in these parts of ἵημι: thus ἵησιν (ῐ) in lyrics, Aesch. *Th.* 310. But it is noteworthy that in tragic *dialogue* the examples of ῐ seem to be confined to the pres. part.; thus Aesch. *Th.* 493 ἱέντα: Eur. *Hec.* 338 and *I. A.* 1101 ἱεῖσα: *I. T.* 298 ἱείς.

τάδ': your kindly purpose.

132 φυγγάνει. This by-form of φεύγω occurs first in Aesch. *P. V.* 513. Greek presents in -ανω are of two classes,—those in which the stem remains unchanged, as ἁμαρτ-άνω; and those in which a nasal is added to it, as φυγγάνω, θιγγάνω, λαμβάνω, etc. (Curtius, *Greek Verb*, ch. IX, p. 174, Eng. tr.). In its compound forms, φυγγάνω was familiar to Attic prose: thus Dem. or. 23 has § 74 ἀποφυγγάνει: Aeschin. or. 3 § 208 καταφυγγάνῃ.

οὐδ' ἐθέλω = ἀλλ' οὐκ ἐθέλω: cp. *Ai.* 222 ἀγγελίαν ἄτλατον οὐδὲ φευκτάν: *Il.* 24. 25 ἔνθ' ἄλλοις μὲν πᾶσιν ἐήνδανεν, οὐδέ ποθ' Ἥρῃ. So δέ = ἀλλά, *Ant.* 85 n.

133 μὴ οὐ: 107 n.—τὸν ἐμὸν...πατέρ' ἄθλιον: an adj., though not a predicate, is sometimes thus placed; cp. 1144: *Ph.* 393 τὸν μέγαν Πακτωλὸν εὔχρυσον: *O. T.* 1199 f. τὰν γαμψώνυχα παρθένον | χρησμῳδόν (n.).

134 παντοίας, perh. a reminiscence of *Od.* 15. 245 ὃν περὶ κῆρι φίλει Ζεύς τ' αἰγίοχος καὶ Ἀπόλλων | παντοίην φιλότητα. Literally: 'reciprocating the graciousness (kindliness) of friendship in every form,' —bound to me by a mutual friendship, which is sympathetic with every mood.

I know and feel it, it escapes me not; but I cannot leave this task undone, or cease from mourning for my hapless sire. Ah, friends whose love responds to mine in every mood, leave me to rave thus,—oh leave me, I entreat you!

CH. But never by laments or prayers shalt thou recall thy sire from that lake of Hades to which all must pass. Nay, thine is a fatal course of grief, passing ever from due bounds into a cureless sorrow; wherein there is no deliverance from evils. Say, wherefore art thou enamoured of misery? 1st antistrophe.

EL. Foolish is the child who forgets a parent's piteous death.

εὐχαῖς: Reisig (*Comm. crit. Oed. Col.* 1564) *οὔτε λιταῖσιν οὐ θρήνοις*. Campbell writes *παγκοίνου λίμνας πατέρα | *θρήνοις οὔτε λιταῖσιν ἀνστάσεις*. **141** *στενάχουσα*] Wakefield conj. *φρέν' ἄγουσα!* Blaydes, *προϊοῦσα* or *προπίτνουσα*. **142** L divides the v. after *οὐ*, placing *δεμία κακῶν* in a separate line. For *ἀνάλυσις*, Badham conj. *ἀνάδυσις*: O. Hense, *ἄλυξις*. Nauck would write, *ἐν οἷσιν ἔστ' ἀπόλυσις οὐδεμία κακῶν*. **145** *οἰκτρῶς*] Porson proposed to add *αἰκῶς τ'* (*Tracts*, p. 221).

(Not: 'replacing' kindliness in every relation,—as though these friends compensated her for the absence of paternal or fraternal sympathy.)

Electra's lyrics contain some Doricisms (129, 146 f., etc.): but it is best to retain *φιλότητος*, with the MSS. The form in *η* was so familiar through Homer that it may have been preferred to *φιλότατος* even in lyrics. Cp. 236.

135 **ἀλύειν**, to 'wander' in mind; to be wild with grief: cp. *Ph.* 1194 *ἀλύοντα χειμερίῳ | λύπᾳ*: and n. *ib.* 174.

136 **αἰαῖ, ἱκνοῦμαι** = 152 *αἰαῖ δακρύεις*. The pause after *αἰαῖ* excuses the hiatus: cp. *Ant.* 1276 *φεῦ φεῦ, ὦ πόνοι*.

137 ff. **τόν γ' ἐξ Ἀΐδα...λίμνας**: cp. Dem. or. 9 § 42 *τὸν χρυσὸν τὸν ἐκ Μήδων εἰς Πελοπόννησον ἤγαγεν*: *Ph.* 1076 *τά τ' ἐκ νεὼς | στείλωσι* (n.). As to the *Ἀχερουσία λίμνη*, cp. fr. 480 (where the *ψυχή* of Achilles speaks), *ἀκτὰς ἀπαίωνάς τε καὶ μελαμβαθεῖς | λιποῦσα λίμνης ἦλθον*.—**παγκοίνου**: so *Ai.* 1193 *τὸν πολύκοινον Ἀιδαν*: Aesch. *Th.* 860 *πάνδοκον εἰς ἀφανῆ τε χέρσον*.—**ἀνστάσεις**: for the apocopè of *ἀνά*, cp. *Tr.* 335 n.

139 **οὔτε †γόοις οὔτε λιταῖσιν.** The strophic verse (123) probably represents the true metre: *τάκεις ὦδ' ἀκόρεστον οἰμωγάν*. On this point most modern critics are agreed, though they differ as to whether the verse should be considered glyconic or dactylic. But the correction of v. 139 remains quite uncertain. Many edd. have received Hermann's ingenious emendation, *οὔτε γόοισιν οὔτ' ἄνταις*. Doubtless ΑΝΤΑΙΣ could easily have generated ΑΙΤΑΙΣ. But the form *ἄντη* is most dubious. Hermann relies solely on Hesychius, *ἀντήσει, λιτανείαις, ἀντήσεσιν*. He supposes that *ἀντήσει* was corrupted from *ἄντησι*: though it might also have come from *ἀντήσε(σ)ι*,—the second *ἀντήσεσιν* being a later addition. There is no other vestige of *ἄντη*. Erfurdt's *οὔτε γόοισιν οὔτ' εὐχαῖς* would be satisfactory; but then we should have to assume that *οὔτε λιταῖσιν* arose from a perverse view of the metre. See Appendix.

140 f. For the repetition of **ἀλλά**, so soon after the *ἀλλά* in 137, see 879—882: *Ph.* 524 n.—**ἀπὸ τῶν μετρίων**: deserting moderation (*τὰ μέτρια*).—**ἀμήχανον**, admitting of no alleviation, like *νόσων ἀμηχάνων Ant.* 363 (n.).—**διόλλυσαι** here = *προβαίνεις διολλυμένη*: cp. Dem. or. 21 § 139 *φθείρεσθαι πρὸς τοὺς πλουσίους*. With the help given by *ἀπό* and *εἰς*, such a sense for the verb is not forced. It would be harsher to evolve the idea of motion from *στενάχουσα*.

142 f. **ἐν οἷς**, referring to the general sense of what precedes, 'in which course.'—**ἀνάλυσις...κακῶν**, properly, a 'dissolution,' a 'cancelling,' of troubles. They are not dissipated by grieving. The parallel sense of *ἀναλύειν* is common.—**τί μοι κ.τ.λ.**: the ethic dat. nearly = 'I pray thee' (887: *O. C.* 1475 n.).

145 f. **νήπιος**: for the general masc., cp. 771: *Tr.* 151 (n.).—**γονέων**, meaning *πατρός*: for the plur., cp. 346, 498, 594: *O. T.* 366 n.

ἀλλ᾽ ἐμέ γ᾽ ἃ στονόεσσ᾽ ἄραρεν φρένας,
ἃ Ἴτυν, αἰὲν Ἴτυν ὀλοφύρεται,
ὄρνις ἀτυζομένα, Διὸς ἄγγελος.
ἰὼ παντλάμων Νιόβα, σὲ δ᾽ ἔγωγε νέμω θεόν,
ἄτ᾽ ἐν τάφῳ πετραίῳ
αἰεὶ δακρύεις.

στρ. β΄. ΧΟ. οὗτοι σοὶ μούνᾳ, τέκνον, ἄχος ἐφάνη βροτῶν,
πρὸς ὅ τι σὺ τῶν ἔνδον εἶ περισσά,
οἷς ὁμόθεν εἶ καὶ γονᾷ ξύναιμος,
οἷα Χρυσόθεμις ζώει καὶ Ἰφιάνασσα,
κρυπτᾷ τ᾽ ἀχέων ἐν ἥβᾳ,
ὄλβιος, ὃν ἃ κλεινὰ
γᾶ ποτε Μυκηναίων

147 ἄραρεν] Monk conj. ἄρεσεν (*Mus. Crit.* I. p. 70). **148** αἰὲν Ἴτυν] Triclinius conj. αἰὲν Ἴτυν γ᾽. **149** ὄρνις] Burges conj. ἦρος (*ad Aesch. Suppl.* 58). **150** The words Νιόβα...θεόν form a separate verse in L. **151** ἄτ᾽] Monk (*Mus. Crit.* I. p. 70), and Wecklein (*Ars* p. 45), conj. ἃ γ᾽: Michaelis, ἃ κἀν. **152** αἰεί, or αἰέν, r: αἲ αἲ L (from αἰ αἰ): and this (or αἰ αἰ) is in most MSS.: αἰ αἰ Ald.—Wunder writes ἀεί, Nauck αἰέν. **153** μούνᾳ] μούνα L, and so Ald. **154** ἄχος] Lachmann (*De*

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147 ἐμέ γ᾽...ἄραρεν, suits, is congenial to, me. In the intrans. sense ἤραρον would naturally take a dat.; as in *Od.* 4. 777 μῦθον, ὃ δὴ καὶ πᾶσιν ἐνὶ φρεσὶν ἤραρεν ἡμῖν. For the acc. here, cp. *Ai.* 584 οὐ γάρ μ᾽ ἀρέσκει. It may have been suggested by the acc. which follows this aor. when transitive; ἤραρε θυμὸν ἐδωδῇ (*Od.* 5. 95), 'satisfied.' Simonides has ἀραρεῖν (fr. 41), but the form is otherwise epic only.—**φρένας**, defining ἐμέ: cp. 99 κάρα, n.

148 αἰὲν Ἴτυν. The ῡ need not be explained by ictus, for it was originally long in these words, though in ordinary Attic usage it had become shortened. In *Od.* 5. 470 ἐς κλιτὺν ἀναβάς, and a few passages of Tragedy (as Eur. *H. F.* 5 στάχυς, *El.* 1214 γέννν), the ῡ remains. Aristophanes, too, has Ἴτῡν ἐλελιζομένη (*Av.* 212). On the other hand κλιτὺν (ῠ) in *Tr.* 271 represents the later practice. (For the varied quantity here, cp. *Ph.* 296 πέτροισι πέτρον, n.) The reiterated Ἴτυν was heard in the nightingale's note; cp. Eur. fr. 773. 25 ὀρθρευομένα γόοις | Ἴτυν Ἴτυν πολύθρηνον, and Aesch. *Ag.* 1144.

149 ὄρνις with ῐ, as in *Ant.* 1021 (n.). —**ἀτυζομένα**, bewildered, distraught with grief: cp. 135 ἀλύειν.—**Διὸς ἄγγελος**, as the harbinger of spring. The nightingale appears in Attica about the end of March, or early in April (*O. C.*, Introd. p. xii, n. 2). Cp. *Od.* 24. 344 Διὸς ὧραι.

150 ff. Νιόβα, σὲ δ᾽, κ.τ.λ.: for this δέ, cp. *O. T.* 1097 (Φοῖβε, σοὶ δὲ). By **θεόν** Electra means μακαρτάτην: cp. Sappho's φαίνεταί μοι κῆνος ἴσος θεοῖσιν. Niobe is happy in the highest, the divine, sense, because, by her perennial grief, she is true to the memory of those whom she has lost.—**ἄτ᾽**, fem. of the epic relat. **ὅς τε**: so the neut. ὅ τε in *Tr.* 824.—**ἐν τάφῳ πετραίῳ**: the stone into which Niobe was turned on Mount Sipylus is her 'rocky tomb': see nn. on *Ant.* 825 f. τὰν κισσὸς ὡς ἀτενὴς | πετραία βλάστα δάμασεν.

152 αἰεί is the best reading, since the point is that Niobe's grief is perpetual. αἰαῖ would be an interjection by Electra, an echo of the αἰαῖ in 136.

154 οὗτοι σοὶ μούνᾳ: cp. 289. Cic. *Tusc.* 3. 33 § 79 *Ne illa quidem consolatio firmissima est, quanquam et usitata est et saepe prodest: Non tibi hoc soli.*

155 πρὸς ὅ τι, 'in respect to whatever (grief).'—**τῶν ἔνδον εἶ περισσά**, 'you are more excessive than those in the house,'—*i.e.*, less moderate in showing

No, dearer to my soul is the mourner that laments for Itys, Itys, evermore, that bird distraught with grief, the messenger of Zeus. Ah, queen of sorrow, Niobe, thee I deem divine, —thee, who evermore weepest in thy rocky tomb!

CH. Not to thee alone of mortals, my daughter, hath come any sorrow which thou bearest less calmly than those within, thy kinswomen and sisters, Chrysothemis and Iphianassa, who still live,—as he, too, lives, sorrowing in a secluded youth, yet happy in that this famous realm of Mycenae shall one day

chor. syst. p. 159) conj. ἄχθος: Tournier, ἄλγος. **156** οἷς] αἷς Γ. **157** οἷα A: οἷα L, with most MSS., and Ald. In L the words οἷα χρυσοθεμισ form a separate v. **159** ἀχέων] Mudge conj. ἀκέων: Usener, ἀνέχων: Michaelis, ἀπὼν. **160—172** The whole of this passage is assigned to Electra in the MSS. and in the older editions. Tyrwhitt and Reiske were the first to reclaim vv. 160—163 for the Chorus.

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sorrow: the gen., as after περιγίγνομαι, περιεῖναι, περισσεύω (Xen. *An.* 4. 8. 11 περιττεύσουσιν ἡμῶν οἱ πολέμιοι). 'They are equally affected by every one of those troubles which you lament so much more vehemently than they do.'

156 οἷς, the masc. of general reference (145 n.), should be retained, though τῶν ἔνδον (also masc.) alludes to the two sisters only.—ὁμόθεν, of the same stock, is more closely defined by **γονᾷ ξύναιμος**, which denotes the fraternal tie. Cp. 12 n.

158 οἷα Χρ. ζώει. These words, explanatory of τῶν ἔνδον, seem to mean simply, 'such as Chrysothemis, who is living,' etc. (For οἷα Χρ. ζώει, = οἷα Χρ. ἐστίν, ἢ ζώει, cp. *O. T.* 1451 n.).

Acc. to the version followed by Sophocles, Agamemnon had four daughters, Iphigeneia, Electra, Chrysothemis, Iphianassa. This was the account given in the cyclic Κύπρια ἔπη, as the schol. here mentions; a poem of which there is another trace in this play (566 ff.). Sophocles wrote an Ἰφιγένεια (Nauck, *frag. Soph.* 284—292); but her name is not mentioned in the reference to her death below (530—594). In *Il.* 9. 145 Agamemnon has three daughters, Chrysothemis, Laodicè, Iphianassa: Homer does not mention Iphigeneia. Lucretius gives the name of Iphianassa to the victim at Aulis (1. 85).—ζώει has more point when it is remembered that *one* sister had perished. The Ionic form occurs also in *O. C.* 1213.—Others understand: 'considering *the manner in which* Chr. lives' etc.;—*i.e.*, Electra is found to be **περισσά** relatively to the standard of moderation which her sisters set. This seems to strain οἷα...ζώει.

καὶ Ἰφιάνασσα: so in *Il.* 9. 145 Χρυσόθεμις καὶ Λαοδίκη καὶ Ἰφιάνασσα, the name having the digamma.

159 ἀχέων is unquestionably the participle, familiar from the Homeric poems (*Il.* 2. 724, 5. 399, 18. 446: *Od.* 11. 195). Orestes is conceived as pining in exile for the moment when he shall return as an avenger. Cp. 171 ἀεὶ μὲν γὰρ ποθεῖ: 602 δυστυχῆ τρίβει βίον. The mention of his present sorrow prompts the augury of his future triumph (160).

Hermann, taking **ἀχέων** as gen. pl. of ἄχος, joined it with **κρυπτᾷ**: *semota a doloribus in iuventa felix.* But (*a*) it seems impossible that κρυπτᾷ ἀχέων should mean, 'secluded *from* sorrows,' as if the idea of separation (or exemption) were sufficiently expressed by 'hidden.' And (*b*) in this context, where Electra is reminded that others suffer with her, a reference to the *sorrow* of the exile is evidently more fitting than an allusion to his immunity from her particular troubles.

160 ὄλβιος, ὃν κ.τ.λ. The respect in which he is 'happy' is defined by the following clause, according to a frequent poetical idiom. Hes. *Th.* 954 ὄλβιος, ὃς μέγα ἔργον ἐν ἀθανάτοισιν ἀνύσσας | ναίει ἀπήμαντος. *Od.* 11. 450 ὄλβιος· ἦ γὰρ τόν γε πατὴρ φίλος ὄψεται ἐλθών. And so with other words: *Od.* 1. 8 νήπιοι, οἱ κατὰ βοῦς Ὑπερίονος ἠελίοιο | ἤσθιον: *ib.* 3. 161 σχέτλιος, ὃς ῥ' ἔριν ὧρσε κ.τ.λ.

For the simple ὅς, instead of ὅς γε or ὅστις, with causal force, cp. below, 188, 261, 959; *O. T.* 817.

δέξεται εὐπατρίδαν, Διὸς εὔφρονι
βήματι μολόντα τάνδε γᾶν Ὀρέσταν.
ΗΛ. ὃν γ' ἐγὼ ἀκάματα προσμένουσ', ἄτεκνος,
τάλαιν' ἀνύμφευτος αἰὲν οἰχνῶ,
δάκρυσι μυδαλέα, τὸν ἀνήνυτον
οἶτον ἔχουσα κακῶν· ὁ δὲ λάθεται
ὧν τ' ἔπαθ' ὧν τ' ἐδάη. τί γὰρ οὐκ ἐμοὶ
ἔρχεται ἀγγελίας ἀπατώμενον;
ἀεὶ μὲν γὰρ ποθεῖ,
ποθῶν δ' οὐκ ἀξιοῖ φανῆναι.

ἀντ. β'. ΧΟ. θάρσει μοι, θάρσει, τέκνον· ἔτι μέγας οὐρανῷ
Ζεύς, ὃς ἐφορᾷ πάντα καὶ κρατύνει·

162 f. εὐπατρίδαν, Διὸς εὔφρονι | βήματι] Keeping Διός, Burges would change βήματι to νεύματι (which Nauck approves): Mayhoff, to ῥήματι: Blaydes (who suggests both these) also proposes πνεύματι: Musgrave, σήματι: Meineke, λήματι. Keeping βήματι, Haupt would change Διὸς to ποδὸς: Paley, to this, or χθονὸς ('a noble of the land'). Mekler, in the 6th Teubner ed. of Dindorf's text, reads his own emendation, εὐπατριδᾶν ἔδος. **164 f.** ὃν γ' ἐγὼ Hermann: ὃν ἔγωγ' MSS. [In L the accent and breathing on ε have been written so large, by a later hand, as to resemble a superscript γ. Cp. v. 234.]—L writes v. 164 as two vv., the first ending with ἀκάματα.—Heimsoeth conj. ποτιμένουσ' for προσμένουσ', and μέλεος for τάλαινα (*Krit. Stud.* p. 368). For οἰχνῶ, F. W. Schmidt conj. οἰκῶ: Morstadt, αὐχμῶ. **167** τὸν ἀνήνυτον] Reiske conj. πανανηνύτων. **168** ὁ δὲ λάθεται A. In L the 1st hand wrote ὧδ' ἐλάθεται (and

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162 f. **δέξεται εὐπατρίδαν**, *i.e.*, will receive him, so that he shall be once more a noble of the land, instead of an exile; for the proleptic force, cp. 68 δέξασθέ μ' εὐτυχοῦντα (n.). So Orestes exultingly imagines how men will say of him (Aesch. *Eum.* 757), Ἀργεῖος ἀνὴρ αὖθις, ἐν τε χρήμασιν | οἰκεῖ πατρῴοις.

Διὸς εὔφρονι | βήματι, by the kindly guidance of Zeus; *βῆμα* here having a sense parallel with that of the causal tenses, *βήσω*, *ἔβησα*. Schol. *βήματι· ἀντὶ ὁδῷ, πομπῇ*. This is certainly bold, though not too much so (I think) for Sophocles. No correction seems probable (see cr. n.). The most ingenious, perhaps, is Mekler's εὐπατριδᾶν ἔδος (in appos. with γᾶ...Μυκηναίων). It is, however, somewhat weak; and the rhythm seems to favour the slight pause after εὐπατρίδαν.—**γᾶν**, notwithstanding **γᾶ** in 161: cp. 375, 379 (γόων): 511, 515 (αἰκίαις, αἰκία): 871, 873 (ἡδονῆς, ἡδονὰς): *O. C.* 554 n.

Ὀρέσταν, emphatically placed at the end, is drawn into the case of the relative ὃν: cp. *Od.* 1. 69 Κύκλωπος κεχόλωται, ὃν ὀφθαλμοῦ ἀλάωσεν, | ἀντίθεον Πολύφημον. Aesch. *Th.* 553 τῷδ', ὃν λέγεις τὸν Ἀρκάδα.

164 f. **ἀκάματα** with initial ᾰ: but in *Ant.* 339 ἀκαμάταν with ᾱ (n.). For the neut. plur. as adv., cp. 786: *O. T.* 883 ὑπέροπτα (n.).—**ἀνύμφευτος** is merely a rhetorical amplification of the thought expressed by **ἄτεκνος**, and hence the poet is indifferent to the order of the words; just as in 962 ἄλεκτρα *precedes* ἀνυμέναια, and as Oedipus forebodes the fate of his daughters, χέρσους φθαρῆναι κἀγάμους (*O. T.* 1502). Antigone makes a similar lament (*Ant.* 813 ff., 917 f.).

οἰχνῶ, simply 'go about' (περιέρχομαι, schol.), here implying her loneliness. Not =οἴχομαι ('I am lost'), as some take it. οἰχνέω is, indeed, a poetical by-form of οἴχομαι, but does not share this sense. Cp. 313, *Ai.* 564. This verb is not extant in Eur.; Aesch. uses compounds of it, but only in lyrics (εἰσ-, *P. V.* 122; δι-, *Eum.* 315).

166 f. **δάκρυσι μυδαλέα**: as Hes. *Scut.* 270 (κόνις) δάκρυσι μυδαλέη. The

welcome him to his heritage, when the kindly guidance of Zeus shall have brought him to this land,—Orestes.

EL. Yes, I wait for him with unwearied longing, as I move on my sad path from day to day, unwed and childless, bathed in tears, bearing that endless doom of woe; but he forgets all that he has suffered and heard. What message comes to me, that is not belied? He is ever yearning to be with us, but, though he yearns, he never resolves.

CH. Courage, my daughter, courage; great still in heaven is Zeus, who sees and governs all: 2nd ant. strophe.

hence ο has been written over αι): a later hand has corrected this to ὁ δὲ λάθεται, adding a comma after δέ.—ὁ δ' ἐλάθετο Γ. **169** ἔπαθ'] made from ἔπαθεν in L.—ἐδάη] Wecklein writes ἐδάην.—οὐκ ἐμοὶ] Herwerden conj. οὐχί μοι. **170** ἀγγελίας ἀπατώμενον] Nauck writes ἀγγελίαις (this with Reiske) ἀπατῶν μόνον. Herwerden and Schenkel conj. ἀγγελίαις ἀπατωμένη: Herwerden also ἀγγελίαις ἀπατῶν μ' ἀεί. **171** ἀεὶ Brunck: *alei* MSS. **172** οὐκ ἀξιοῖ] Bothe and Meineke conj. ἀποξιοῖ. **174** ἔτι] The 1st hand in L wrote ἔτι, which a later hand has corrected to ἔστι. Over this there is what might seem a blot made in the attempt to correct ἔστι to ἐστὶ, but is rather (I think) σ, intended to explain the compendium for στ below it.—ἔστι was the common reading (A, Γ, etc., and Ald.): it is also cited by the schol. in L at v. 823.—μέγας οὐρανῷ] μέγας ἐν οὐρανῷ MSS.: Heath deleted ἐν: Hermann wrote μέγας ἔτ' ἐν οὐρανῷ. [Acc. to Herm., ἐν was omitted in one of the MSS. ('Liv. a. b.')

υ is properly short, as in μυδάω (*O. T.* 1278, *Ant.* 410).—**τὸν ἀνήνυτον**: the art. means, '*that* endless doom of mine'; cp. 176 τὸν ὑπεραλγῆ: *Ai.* 1187 τὰν ἄπαυστον... | ...μόχθων ἄταν. (Cp. *Tr.* 476, ὁ δεινὸς ἵμερος, with n. in appendix there.) —**οἷτον ἔχουσα**: *Il.* 9. 559 ἀλκυόνος ποτνιενθέος οἷτον ἔχουσα.

169 f. ὧν τ' ἔπαθ'. The schol. understands, 'the benefits which he has received' at Electra's hands, who saved him from perishing with his father (12, 1128, 1350). And it might be said that she is here thinking of his ingratitude. But it seems worthier of her heroic nature that she should mean,—'he forgets *his wrongs*—those great wrongs which he is bound to avenge.' This agrees, too, with **ὧν τ' ἐδάη**, 'what he has learned' by the messages which she has sent from Mycenae to Phocis, as to the subsequent conduct of the partners in crime. 'He forgets his father's murder, and his sister's misery.'

Wecklein, reading **ἐδάην**, explains,—'what I have heard from him,'—viz., his promises of coming.

τί γὰρ...ἀγγελίας: cp. *Ant.* 1229 **ἐν τῷ συμφορᾶς** (n.).—**ἀπατώμενον**, 'disappointed' by the result. The message is poetically identified with the hope which it inspires. Cp. *Ant.* 630 ἀπάτας λεχέων, a cheating (of his hope), a disappointment, concerning marriage. The partic. here expresses the leading idea of the sentence: 'what comforting message comes to me that is not belied?' (The *pres.* part., because the thought is, ἀεὶ ἀπατᾶται.) Cp. *O. C.* 1038 χωρῶν ἀπείλει νῦν (n.): *Tr.* 592 ἀλλ' εἰδέναι χρὴ δρῶσαν. For **τί...οὐκ** as = πᾶν τι, cp. *O. T.* 1526 (n.).

Herwerden's **οὐχί μοι**, for **οὐκ ἐμοί**, is specious; but **ἐμοί** may be defended by the antithesis with **ὁ δέ**.

171 f. ποθεῖ, ποθῶν δ': cp. 319 φησίν γε· φάσκων δ' οὐδὲν ὧν λέγει ποεῖ. There, as here, there is a touch of mournful bitterness, which **οὐκ ἀξιοῖ** brings out. As to the frequent messages sent to Electra by Orestes, cp. 1154.

174 ἔτι μέγας οὐρανῷ = 154 ἄχος ἐφάνη βροτῶν. Hermann saves the **ἐν** of the MSS. by reading μέγας ἔτ' ἐν etc.; but the simple dat. of place seems warranted by such instances as 313 (ἀγροῖσι), *O. T.* 1451 ναίειν ὄρεσιν, Hes. *Op.* 8 αἰθέρι ναίειν, Pind. *N.* 10. 58 θεὸς ἔμμεναι οἰκεῖν τ' οὐρανῷ.

ὦ τὸν ὑπεραλγῆ χόλον νέμουσα
μήθ' οἷς ἐχθαίρεις ὑπεράχθεο μήτ' ἐπιλάθου.
χρόνος γὰρ εὐμαρὴς θεός.
οὔτε γὰρ ὁ τὰν Κρῖσαν
βούνομον ἔχων ἀκτὰν
παῖς Ἀγαμεμνονίδας ἀπερίτροπος,
οὔθ' ὁ παρὰ τὸν Ἀχέροντα θεὸς ἀνάσσων.
ΗΛ. ἀλλ' ἐμὲ μὲν ὁ πολὺς ἀπολέλοιπεν ἤδη
βίοτος ἀνέλπιστος, οὐδ' ἔτ' ἀρκῶ·
ἄτις ἄνευ *τεκέων κατατάκομαι,

collated at Rome by Joannes Livineius in the 16th cent.] **178** The words *ὑπεράχθεο μήτ' ἐπιλάθου* form a separate verse in L. **179** *εὐμαρὴς*] Blaydes conj. *εὐμενὴς*. **180** *Κρῖσαν* r: *Κρίσαν* L, with most MSS., and Ald.: Musgrave conj. *Κρίσᾳ*: Blaydes, *Κρίσας*, or (omitting *τὰν*) *Κρισαίαν*. **181** *βούνομον* 1st hand in L, corrected to *βουνόμον*: *βουνόμον* A, Γ, etc.: *βουνόμαν* T (Triclinius), Vindobonensis (cp. 87 cr. n.), and Ald. **182** *Ἀγαμεμνονίδας* r: *ἀγαμεμνίδασ* L. Wiedmann conj. *παῖ, 's Ἀγαμεμνονίδας*: Kramm, *τοῖς Ἀγαμεμνονίδαις.—ἀπερίτροπος*]

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176 **τὸν ὑπεραλγῆ**: for the art., cp. 166 n.—**νέμουσα**, 'assigning,' or 'committing,' it to Zeus. The verb is used as in *νέμειν μοῖραν* (*Tr.* 1238) or *νέμειν γέρα* (*O. C.* 1396) *τινί*. Wrath against evil-doers is an attribute and a prerogative of Zeus, to whom the injured should leave the task of inflicting retribution. As the avenger of blood, Zeus was styled *ἀλάστωρ, ἀλιτήριος, παλαμναῖος, τιμωρός*.

177 **μήτε ὑπεράχθεο** (*τούτοις*) *οἷς* **ἐχθαίρεις μήτε ἐπιλάθου** (*αὐτῶν*). For **οἷς** (by attraction, for *οὕς*), cp. Xen. *H.* 3. 5. 18 *σὺν οἷς εἶχεν ἥει*. The clauses are co-ordinate, but the emphasis is upon *μὴ ὑπεράχθεο*. 'Without forgetting thy foes, refrain from excess of wrath against them.' The Chorus allow that, as Electra has said (145), she cannot forget the murder of her father. They only counsel moderation of behaviour.

179 **εὐμαρὴς θεός**, a god who brings ease,—soothing difficulties, and making burdens tolerable (cp. *O. C.* 7, 437). *εὐμαρής* has here an active sense: cp. *Ph.* 44 *φύλλον...νώδυνον*, a herb that soothes pain. Eur. *H. F.* 17 *συμφορὰς δὲ τὰς ἐμὰς | ἐξευμαρίζων*. Philon vol. 2. p. 43 (*ap.* Nauck) describes *χρόνος* as *ἱκανὸς καὶ πένθος ἀνελεῖν καὶ θυμὸν σβέσαι καὶ φόβον θεραπεῦσαι· πάντα γὰρ ἐξευμαρίζει*. For this use of **θεός**, cp. *O. T.* 27 n.

180 **οὔτε γάρ**, after *χρόνος γὰρ* in 179: Sophocles often thus uses *γάρ* in two successive clauses (*Ai.* 20 f., 215 f., 514 f., 1262 f.; *Ph.* 1158 f.; *Ant.* 1255 f.). Here the second *γάρ* introduces a reason for thinking that, in this instance, Time will bring a remedy.

Κρῖσαν. Most MSS. have *Κρίσαν*: Triclinius wrote *Κρίσσαν*. But in favour of *Κρῖσαν* Hermann appeals to a grammarian of Hadrian's age, Dracon of Stratonicea, in his treatise *περὶ μέτρων* (p. 31, 4).

Crisa stood about two miles W.S.W. of Delphi, on a spur of Parnassus, at the lower outlet of the gorge through which the river Pleistus issues into the plain. The *Iliad* mentions 'sacred Crisa' (*ζαθέην*, 2. 520). But the Homeric Hymn to the Pythian Apollo is the best witness to its ancient power. There, just as here, the name *Κρῖσα* includes the land which stretches southward from the town to its harbour on the 'wide gulf' (vv. 253—261). We need not, then, read *Κρίσᾳ* or *Κρίσας*. Crisa was the earliest seat of trade on the western sea; Delphi, when first founded, was merely a sanctuary in its territory. Pindar recalls the old prominence of its name when he describes a Pythian victory as won *Κρισαίαις ἐνὶ πτυχαῖς* (*P.* 6. 18).

Cirrha, a town of much later date, was the port of Crisa on the gulf. About 585 B.C., the Delphians, aided by Cleisthenes of Sicyon and his allies, succeeded, after a long struggle, in humbling Crisa and destroying Cirrha. The Crisaean

leave thy bitter quarrel to him; forget not thy foes, but refrain from excess of wrath against them; for Time is a god who makes rough ways smooth. Not heedless is the son of Agamemnon, who dwells by Crisa's pastoral shore; not heedless is the god who reigns by Acheron.

EL. Nay, the best part of life hath passed away from me in hopelessness, and I have no strength left; I, who am pining away without children,

Wolff conj. ἀπερίσκοπος: Blaydes, ἀνεπίτροπος: Burges, παῖδ' Ἀγαμεμνονίδαν ἀνεπίστροφος. **185** ἀπολέλοιπεν ἤδη forms a separate v. in L. Blaydes cites ὑπολέλοιπεν from Liv. b (cp. 174 n.). **186** ἀνέλπιστος] Blaydes reads ἀνέλπιστον, which Nauck infers from the schol., ὁ πλείων με, φησί, βίος ἀπολέλοιπεν μηδέποτε ἐν ἀγαθῇ ἐλπίδι γενομένην. **187** τοκέων MSS., and Ald.: Meineke (on *O. C.* p. 253) conj. τεκέων: and one MS., the Vindobonensis (cp. 87 n.), has *e* written above

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plain was then devoted to Apollo, whose domain was thus extended from his temple to the coast. When Sophocles wrote, that ground was still a *βούνομος ἄκτή*, inviolable by plough or spade. It was not till the middle of the next century that the alleged encroachments of Amphissa on the *ἱερὰ χώρα* gave a pretext for war to the Amphictyons (355 B.C.).

Ulrichs (*Reisen in Griechenland*) was the first to place the relations of Crisa and Cirrha in a clear light. Strabo correctly describes the site of Cirrha, but erroneously places Crisa to the east of it (9. p. 418).

181 βούνομον, 'grazed over by oxen,' seems fitter here than **βουνόμον**, 'giving pasture to oxen': but there is little to choose. Cp. Aesch. fr. 249 *βούνομοί τ' ἐπιστροφαί*: and *O. T.* 26 (n.).—**βούνομον ἄκτὰν** is in appos. with **Κρίσαν**: see last n.

182 ἀπερίτροπος, 'regardless.' The word occurs only here; and *περιτρέπομαι* does not occur in a corresponding sense. But the poet has followed the analogy of *ἐντρέπομαι* and the epic *μετατρέπομαί τινος* as='to regard.' With a somewhat similar boldness, he has elsewhere used *στραφείην* with a gen. as=*ἐπιστραφείην* (*Ai.* 1117). The meaning is rightly given by Suidas *s. v.* *ἀπερίτροπος*,—*ἔχει ἐπιστροφὴν καὶ ἐπιμέλειαν ποιεῖται*. In the quotation of the verse by Suidas there, the word *ἀνεπίτροπος* (which would mean 'without a guardian') has accidentally been substituted for *ἀπερίτροπος*. Suidas, like the schol., explains *ἀπερίτροπος* by *ἀνεπιστρόφως*. They both notice a second, but clearly erroneous, view, acc. to which *ἀπερίτροπος* has a twofold sense here:—(1) in relation to Orestes, '*not returning*,' *ἀνεπέλευστος*: (2) in relation to Hades, 'regardless.'

183 παρὰ τὸν Ἀχέροντα, because his realm extends along its banks: see n. on *Ant.* 1123 f. For the place of **ἀνάσσων** after **θεὸς**, cp. 695: *Ph.* 1316 *τὰς...ἐκ θεῶν | τύχας δοθείσας*: *O. T.* 1245 (n.). The 'god' is, of course, Hades; the King of the Dead is their avenger: cp. 110: *Ant.* 1075 Ἄιδου...Ἐρινύες. Some suppose, however, that the *θεός* meant is the spirit of Agamemnon. Prof. Campbell, who inclines to that view, thinks that the next best course is to refer the words to Hermes *χθόνιος* (111).

185 f. μὲν merely emphasises *ἐμέ*: there is no corresponding clause with *δέ*: cp. *Ant.* 11 (*ἐμοὶ μὲν*) n.—**ὁ πολὺς... βίοτος**, the best part of it: see on 962, where she speaks of her sister as *γηράσκουσαν*. When *ὁ πολύς* thus means *ὁ πλείων*, the noun (with art.) usu. precedes it; as Her. 1. 102 *ὁ στρατὸς...ὁ πολλός*, Thuc. 1. 24 *τῆς δυνάμεως τῆς πολλῆς*. —**ἀνέλπιστος**, predic., has passed away from me without leaving me any hopes.

187 *τεκέων. I am now satisfied that this is a true correction of **τοκέων**, for these reasons. (1) She is saying that the best days of her life have gone by without giving her anything to hope for. It would be inappropriate to justify this (as the causal **ἅτις** does) by saying that she is pining away 'without *parents*,' or a husband's care, while the mention of *children* is perfectly in place. (2) The very order of the words, *τεκέων...ἀνήρ*, is confirmed by vv. 164 f., *ἄτεκνος...ἀνύμ-*

13 ἃς φίλος οὔτις ἀνὴρ ὑπερίσταται,
14 ἀλλ' ἀπερεί τις ἔποικος ἀναξία
15 οἰκονομῶ θαλάμους πατρός, ὧδε μὲν
16 ἀεικεῖ σὺν στολᾷ,
17 κεναῖς δ' ἀμφίσταμαι τραπέζαις.

στρ. γ'. ΧΟ. οἰκτρὰ μὲν νόστοις αὐδά,
2 οἰκτρὰ δ' ἐν κοίταις πατρῴαις
3 ὅτε *οἱ παγχάλκων ἀνταία
4 γενύων ὥρμάθη πλαγά.
5 δόλος ἦν ὁ φράσας, ἔρος ὁ κτείνας,
6 δεινὰν δεινῶς προφυτεύσαντες

the *o* of τοκέων. Nauck receives τεκέων. **189** ἀπερεί L (corrected from ἄπερ εἰ), A, etc.: ἄπερ εἰ r, and Ald.—ἔποικος] Morstadt conj. ἐπακτὸς or ἔπακτος. **190** οἰκονομῶ] After ῶ a letter has been erased in L. **191** σὺστολᾶι L, with *ν* written above by an early hand. **192** κεναῖς] Hartung writes κενὰ; Blaydes conj. κοιναῖς: Bakhoven, πλέαις: Wecklein, νῆστις.—ἀμφίσταμαι is only in a few MSS., as L^2 (=Lb, cod. Laur. 31. 10), and Pal.: but Eustathius p. 1692. 57, on

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φεντος. (3) If **τοκέων** be right, it means that, while Agamemnon is dead, the living Clytaemnestra is a μήτηρ ἀμήτωρ (1154): but this is forced.

189 ἀπερεί, like the common ὡσπερεί (*O. T.* 264).—**ἔποικος**..., an immigrant, an alien: cp. Plat. *Legg.* 742 A μισθωτοῖς, δούλοις καὶ ἐποίκοις, 'hirelings, slaves or immigrants.' *Il.* 9. 648 ὡσεί τιν' ἀτίμητον μετανάστην, 'like some worthless sojourner' (or 'alien').

190 οἰκονομῶ θαλάμους: for the verb compounded with a noun similar in sense to θαλάμους, cp. *Tr.* 760 ταυροκτονεῖ...βοῦς: *Il.* 4. 3 νέκταρ ἐφυσχόει. By οἰκονομῶ was meant properly the 'management' of a household, either by the master, or by a domestic of the higher grade, a ταμίας or οἰκονόμος, 'house-steward.' But here οἰκονομῶ θαλάμους denotes the discharge of humbler duties, in attending to the daily service of the house: as in Aesch. *Ch.* 84 the δμωαί are δωμάτων εὐθήμονες. Electra describes her own condition by the word δουλεύω in 814, 1192: as in Aesch. *Ch.* 135 she says κἀγὼ μὲν ἀντίδουλος.

191 ἀεικεῖ σὺν στολᾷ: cp. the reference to her ζῶμα in 452; and the comments of Orestes on her whole appearance (1177, 1181).

192 κεναῖς δ' ἀμφίσταμαι τραπέζαις. κενὴ τράπεζα, a 'bare,' or scantily furnished, table, is opposed to τράπεζα πλήρης (Eur. *Hipp.* 110): it would be prosaic to insist that it must mean a table with nothing on it. While the docile Chrysothemis fares sumptuously (361), the rebel Electra is treated like a half-starved slave. In v. 265 there is another hint of her privations (τὸ τητᾶσθαι).—**ἀμφίσταμαι**, because to lie at meals on a κλίνη was a luxury refused to the δούλη: such food as she receives must be taken standing. This touch seems quite in keeping with what she says below as to the treatment inflicted upon her (1196 λύμαισι). The plur. τραπέζαις refers to her experience from day to day.

Hartung, reading **κενὰ δ' ἀμφίσταμαι τραπέζαις**, takes the sense to be that she stands 'hungry' by the tables at which the others feast. But κενή as=νῆστις would be neither usual nor elegant.

193—196 Hitherto the Chorus have offered consolation or counsel. At v. 213 they return to that strain. But here, moved by Electra's misery, they join with her in bewailing its cause.

οἰκτρὰ μὲν...πλαγά. At v. 95 it was noticed that verses 95—99 clearly show a reminiscence of *Od.* 11. 406—411,—the earlier part of the passage in which the departed Agamemnon relates his death to Odysseus. I believe that an instructive light on these verses is gained by observing that a later portion of the

—whom no loving champion shields,—but, like some despised alien, I serve in the halls of my father, clad in this mean garb, and standing at a meagre board.

CH. Piteous was the voice heard at his return, and piteous, as thy sire lay on the festal couch, when the straight, swift blow was dealt him with the blade of bronze. Guile was the plotter, Lust the slayer, dread parents of a dreadful 3rd strophe.

Od. 11. 419, quotes *κεναῖς δ' ἀμφίσταμαι τραπέζαις*. In L the 1st hand wrote *ἀφίσταμαι* (which no other MS. seems to have); but a later hand has altered this to *ἐφίσταμαι*, the reading of A, Γ, and most MSS., and of the Aldine. *ἐφίεμαι* E.—Schneidewin wrote *κοινᾶς δ' ἀφίσταμαι τραπέζας*. **195** *ὅτε οἱ* Hermann: *ὅτε σοι* MSS.: *ὅτε* Heath (deleting *σοι*), and so Nauck. Kvíčala conj. *ὅτ' ἔσω*. **197** *δόλος...ἔρος*] *ἔρος...δόλος* Wakefield: and so Nauck reads. The same conj. is made by Bergk, Lindner (*Coth. Soph.* p. 83), and Herwerden (*Exerc. Crit.* p. 113). For *φράσας* Wakefield conj. *πλάσας*.—*ἔρος*] made in L from *ἔρωσ*. **198** *προφυτεύσαντες*] made in L from *προφητεύσαντεσ*, which Γ has.

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same passage was here present to the poet's mind,—viz., vv. 418—424, where Agamemnon goes on to describe the scene at the murderous banquet:—*ἀλλά κε κεῖνα μάλιστα ἰδὼν ὀλοφύραο θυμῷ, | ὡς ἀμφὶ κρητῆρα τραπέζας τε πληθούσας | κείμεθ' ἑνὶ μεγάρῳ* [cp. **κοίταις** here], *δάπεδον δ' ἅπαν αἵματι θῦεν. | οἰκτροτάτην δ' ἤκουσα ὄπα* [cp. **οἰκτρὰ... αὐδά**] *Πριάμοιο θυγατρός, | Κασσάνδρης, τὴν κτείνε Κλυταιμνήστρη δολόμητις | ἀμφ' ἐμοί· αὐτὰρ ἐγὼ ποτὶ γαίῃ χεῖρας ἀείρων | βάλλον, ἀποθνήσκων περὶ φασγάνῳ*.

Sophocles, who follows the Homeric story as to the banquet, could not but remember the *οἰκτροτάτην ὄπα* of the dying Cassandra. And this might naturally suggest to him that other *οἰκτρὰ αὐδή* which she had uttered at an earlier moment, immediately after Agamemnon's return,—her presage of his fate, and her own: Aesch. *Ag.* 1072—1314.

The sense then is:—'There was a voice of lamentation at the return from Troy'; alluding especially to Cassandra's laments, but also, perhaps, to forebodings in the mouth of the people at Mycenae. 'And there was a voice of lamentation *ἐν κοίταις πατρῴαις*, when thy father lay on the couch at the fatal banquet.' The 'voice' at the banquet is, first, that of the dying Agamemnon; but Sophocles may have thought also of Cassandra's death-cry, which was sounding in the king's ears as he fell.—For other interpretations, see Appendix.

νόστοις might be governed by **ἐν** (cp. *O. T.* 734 n.), but is more simply taken as a temporal dat., denoting the occasion, like *τοῖς ἐπινικίοις* (Plat. *Symp.* 174 A), etc.: cp. n. on *Ant.* 691. For the poet. plur., cp. *Ai.* 900 *ὦμοι ἐμῶν νόστων*. The plural was familiar in relation to the return from Troy; thus the poem ascribed to Agias (*c.* 750 B.C.) was entitled *Νόστοι*.—**κοίταις**, 'couch,' here of feasting, as *δείπνων* (203) shows. This may be the sense, as Neue suggests, in Eur. *Hipp.* 748 f. *κρῆναί τ' ἀμβρόσιαι χέονται | Ζηνὸς μελάθρων παρὰ κοίταις*. The word *κοίτη* (from stem *κει*) implies merely reclining, and does not necessarily involve the notion of sleeping.—**ὅτε *οἱ**: for the hiatus cp. *Tr.* 650 *ἃ δέ οἱ* (n.). The MS. **σοι** is certainly wrong (see Appendix).—**ἀνταία**, striking full: cp. 89 *ἀντήρεις* (n.).—**γενύων**, the blades of the two-edged *πέλεκυς* (99 n.): cp. 485. Hence a pickaxe is *γενῆς* (*Ant.* 249 n.).

197 δόλος...ἔρος: guile planned the deed,—*i.e.*, devised the means of doing it: lust was 'the slayer,' as having supplied the motive. Some would transpose, reading *ἔρος ἦν ὁ φράσας, δόλος ὁ κτείνας*: *i.e.*, lust prompted the deed, and guile executed it. But this is tamer and more prosaic. There is a higher tragic force in the old reading.—The epic form *ἔρος* is not used by Aesch., and by Soph. only here; by Eur., in dialogue also, as *Hipp.* 337 *οἷον, μῆτερ, ἠράσθης ἔρον*.

198 f. δεινὰν δεινῶς: cp. 989: *Ph.* 166 n.—The phrase **δεινὰν...μορφάν** must be viewed in the light of the following words, *εἴτ' οὖν θεὸς εἴτε βροτῶν | ἦν ὁ ταῦτα πράσσων*. The Chorus doubt whether

μορφάν, εἴτ' οὖν θεὸς εἴτε βροτῶν
ἦν ὁ ταῦτα πράσσων.
ΗΛ. ὦ πασᾶν κείνα πλέον ἀμέρα
ἐλθοῦσ' ἐχθίστα δή μοι·
ὦ νύξ, ὦ δείπνων ἀρρήτων
ἔκπαγλ' ἄχθη,
τοὺς ἐμὸς ἴδε πατὴρ
θανάτους αἰκεῖς διδύμαιν χειροῖν,
αἳ τὸν ἐμὸν εἷλον βίον
πρόδοτον, αἳ μ' ἀπώλεσαν·
οἷς θεὸς ὁ μέγας Ὀλύμπιος
ποίνιμα πάθεα παθεῖν πόροι,
μηδέ ποτ' ἀγλαΐας ἀποναίατο
τοιάδ' ἀνύσαντες ἔργα.

ἀντ. γ'. ΧΟ. φράζου μὴ πόρσω φωνεῖν.
οὐ γνώμαν ἴσχεις ἐξ οἵων
τὰ παρόντ' οἰκείας εἰς ἄτας
ἐμπίπτεις οὕτως αἰκῶς;

199 *μορφάν*] Wakefield conj. *μομφάν*: Herwerden, **λώβαν**. **201** *κείνα*] Morstadt conj. *δεινὰ*.—*πλέον*] Blaydes writes *πολὺ*.—*ἀμέρα* made in L from *ἀμερᾶν*. **204** *ἔκπαγλ' ἄχθη*] *γρ. ἔκπαγλα πάθη* schol. in L and Γ. **205** *τοὺς*] Johnson and Reiske conj. *τοῖς* (as Nauck and Blaydes read): Paley, *τούς τ'*: Fröhlich and W. Hoffmann, *ὅτ'*.—*ἴδε* Brunck: *εἶδε* MSS. (*οἶδε* Γ). **206** *αἰκεῖς* Seidler (*De vers. dochm.* p. 404): *ἀϊκεῖς* L: *ἀεικεῖς* r, and Ald.—*χειροῖν* r: *χεροῖν* L. **208** L has *αἳ μ'* in an erasure.—*ἀπώλεσαν*] In L an acute accent on *ε* has been deleted; and the second *α* is in an erasure. **215** L has *τὰ παρόντ'*; *οἰκείας*

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the agency in the terrible crime was merely human. Perchance an evil *δαίμων* was there, working out the curse upon the line of Pelops (504—515). The *δεινὴ μορφή*, offspring of *δόλος* and *ἔρος*, is the act of murder, embodied in the image of a supernatural *ἀλάστωρ*. Sophocles may have had in mind the words of the Aeschylean Clytaemnestra (*Ag.* 1500 f.); the slayer of Agamemnon, she says, was in truth the Avenger of the house, who took her form:—*φανταζόμενος δὲ γυναικὶ νεκροῦ | τοῦδ' ὁ παλαιὸς δριμὺς ἀλάστωρ | Ἀτρέως, χαλεποῦ θοινατῆρος, | τόνδ' ἀπέτεισεν, | τέλεον νεαροῖς ἐπιθύσας.*

εἴτ' οὖν...εἴτε: cp. 560: *O. T.* 1049 n.—**βροτῶν**, partitive gen.: Xen. *M.* 1. 3. 9 *εἶναι τῶν σωφρονικῶν ἀνθρώπων*.—Cp. *O. T.* 1258 *λυσσῶντι δ' αὐτῷ δαιμόνων δείκνυσί τις· | οὐδεὶς γὰρ ἀνδρῶν. Ai.* 243 *κακὰ δεννάζων ῥήμαθ', ἃ δαίμων | κοὐδεὶς ἀνδρῶν ἐδίδαξεν.*

201 f. πλέον..ἐχθίστα (instead of *ἐχθρά*), by redundant emphasis: cp. *O. C.* 743 *πλεῖστον ἀνθρώπων.. | κάκιστος*.—**δή** with the superl., as *Ai.* 858 *πανύστατον δή*: Thuc. 1. 50 *μεγίστη δή*.

203 νύξ, because the banquet was prolonged into the night; cp. *Od.* 7. 102 *φαίνοντες νύκτας κατὰ δώματα δαιτυμόνεσσι*.—**δείπνων**, a poet. plur. (*Tr.* 268 *δείπνοις*), like *γάμοι* (*Ant.* 575), *αὐλαί* (*Tr.* 901).

204 ff. ἄχθη (a nomin., like *νύξ*) is defined by the following words. But instead of saying *ἄχθη, θάνατοι αἰκεῖς, τοὺς ἴδε κ.τ.λ.*, the poet has drawn *θάνατοι αἰκεῖς* into the relative clause. He thus gains more prominence for *τοὺς ἐμὸς ἴδε πατήρ*. The conjecture **τοῖς** (neut.,

shape; whether it was mortal that wrought therein, or god.

EL. O that bitter day, bitter beyond all that have come to me O that night, O the horrors of that unutterable feast, the ruthless death-strokes that my father saw from the hands of twain, who took my life captive by treachery, who doomed me to woe! May the great god of Olympus give them sufferings in requital, and never may their splendour bring them joy, who have done such deeds!

CH. Be advised to say no more; canst thou not see what conduct it is which already plunges thee so cruelly in self-made miseries? 3rd antistrophe.

κ.τ.λ.: but the note of interrogation after παρόντ' is due to a corrector, not to the 1st hand, which placed no point there. The note of interrogation stands also in some other MSS., as A, Γ, L^2; but not in the Aldine. Instead of τὰ παρόντ', Wecklein reads ἀπόρων: Nauck conj. ἀγαθῶν (schol. οὐ γινώσκεις, φησίν, ἐξ οἵων ἀγαθῶν εἰς τί ἀνιαρὸν ἐλήλυθας;).—οἰκείας] Bergk would read οἰκείας δ' (placing a note of interrogation after παρόντ'): Piccolos (*Suppl. à l'anthol. gr.*, p. 330) οὐδ' οἵας: Reiske and Nauck, οἵας. **216** ἐμπίπτεις] A. Seyffert conj. ἐμπίπτουσ' (with a comma after τὰ παρόντ', *sc.* ἐστί).—αἰκῶς Seidler: ἀεικῶς L and vulg.: Michaelis

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'by which') would enfeeble the passage. For the tragic plur. θανάτους, cp. *Tr.* 1276 (Deianeira's death), *O. T.* 497 (that of Laïus): so below, 779 φόνους: *Ant.* 1313 μόρων: Eur. *El.* 137 αἱμάτων.

διδύμαιν χειροῖν, the hand of Clytaemnestra and the hand of Aegisthus. Cp. 1080 διδύμαν..Ἐρινύν. Nauck wishes to write διδύμοιν. But Meisterhans (*Gramm. d. Att. Inschr.* p. 49) quotes λιθίναιν from an Attic inscr. of 439 B.C. Cp. 1133.

207 f. εἷλον...πρόδοτον. The murderous hands 'took her life captive,' since the crime placed her wholly in their power (264); and this was done by treachery. πρόδοτον is predicative, expressing the mode of capture; cp. Thuc. 6. 102 ἡγούμενοι (τὸν κύκλον) ἐρῆμον αἱρήσειν. But in *Tr.* 240, ἥρει...ἀνάστατον..| χώραν, the adj. is proleptic.

209 οἷς, not αἷς, since χειροῖν (206) implies the persons; cp. *O. C.* 730 τῆς ἐμῆς ἐπεισόδου' | ὃν μήτ' ὀκνεῖτε.—Ὀλύμπιος: cp. 176 n.: *Ph.* 315 οἵ' Ὀλύμπιοι θεοὶ | δοῖέν ποτ' αὐτοῖς ἀντίποιν' ἐμοῦ παθεῖν.

210 ποίνιμα κ.τ.λ.: the alliteration (παρήχησις) adds bitter emphasis: for other examples, see *O. T.* 370 n.

211 ἀγλαΐας, the external splendour of their life (cp. 268 f., 280); as in *Od.* 17. 310 it is said of dogs whose value consists only in their beauty, ἀγλαΐης δ' ἕνεκεν κομέουσιν ἄνακτες ('for ornament'). The word is especially fitting here, as suggesting triumph, for Ἀγλαΐα was especially the Grace of victory; cp. Pind. *O.* 14. 13 (with Gildersleeve's note): and *O.* 13. 14 νικαφόρον ἀγλαΐαν.—ἀπονάσατο: for the Ionic form, cp. *O. T.* 1274 n.

213 πόρσω, restored by conjecture, in place of πρόσω, to *O. C.* 178, 181, 226, is here supported by L and other MSS. It is used by Pindar and by Eur. (*Tro.* 189). The Homeric form, where a spondee is required, is πρόσσω: the Attic prose form, πόρρω.

214 f. γνώμαν ἴσχεις = γιγνώσκεις (*Ph.* 837, 853).—ἐξ οἵων, 'by what kind of conduct.' (Not, 'from what a position' of possible comfort,—like that of her more prudent sisters.)

τὰ παρόντ', 'in respect to present circumstances,'—'as matters stand'; *i.e.*, already they are bad enough (217, 235). Cp. Thuc. 4. 17 ἀεὶ γὰρ τοῦ πλέονος ἐλπίδι ὀρέγονται διὰ τὸ καὶ τὰ παρόντα ἀδοκήτως εὐτυχῆσαι: where, as here, τὰ παρόντα is acc. of respect, not subj. of the inf. Groundless objections to τὰ παρόντ' have prompted conjectures (cr. n.).

οἰκείας, 'caused by thyself': *Ai.* 260 οἰκεῖα πάθη, | μηδενὸς ἄλλου παραπράξαντος.

πολὺ γάρ τι κακῶν ὑπερεκτήσω,
σᾷ δυσθύμῳ τίκτουσ' ἀεὶ
ψυχᾷ πολέμους· τὰ δὲ τοῖς δυνατοῖς
οὐκ ἐριστὰ πλάθειν. 220

ΗΛ. δεινοῖς ἠναγκάσθην, δεινοῖς·
ἔξοιδ', οὐ λάθει μ' ὀργά.
ἀλλ' ἐν γὰρ δεινοῖς οὐ σχήσω
ταύτας ἄτας,
ὅφρα με βίος ἔχῃ. 225
τίνι γάρ ποτ' ἄν, ὦ φιλία γενέθλα,
πρόσφορον ἀκούσαιμ' ἔπος,
τίνι φρονοῦντι καίρια;
ἄνετέ μ', ἄνετε, παράγοροι·
τάδε γὰρ ἄλυτα κεκλήσεται, 230
οὐδέ ποτ' ἐκ καμάτων ἀποπαύσομαι
ἀνάριθμος ὧδε θρήνων.

ἐπ. ΧΟ. ἀλλ' οὖν εὐνοίᾳ γ' αὐδῶ,

conj. εἰκῇ. **218** ἀεὶ L (corrected to ἀεί·), with a mark over α (ᾱ) to show the quantity: αἰεὶ r. **219 f.** τὰ δὲ τοῖς] Mekler reads δεῖ τοῖς (6th Teubner ed. of Dindorf's text, 1885). Nauck, with Fröhlich, reads τῷ τοῖς δυνατοῖς | οὐκ ἀρεστὰ πράσσειν.—πλάθειν] Wakefield conj. τλᾶθι. **221** δεινοῖς...δεινοῖς Brunck: ἐν δεινοῖς...ἐν δεινοῖς MSS., and Ald.—Wecklein conj. δεινοῖς ἠναγκάσθην δεινῶν (*Ars* p. 71): Wolff, δείν' ἠναγκάσθην ἐν δεινοῖς. Bergk, ἐν δεινοῖς ἐζεύχθην, δεινοῖς: Meineke, δεινῶς ἠγάσθην ἐν δεινοῖς. **222** ὀργά made in L from ὀργᾶι. Nauck conj. ἄτα: Blaydes reads οἶα. **224** ταύτας ἄτας] Reiske conj. πῶ τὰς ὀργάς: Nauck, ταύτας ὀργάς: Blaydes, ταύτας ἀχάς. **225** με] μ' ὁ Vindobonensis. **226** ποτ'

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217 πολύ..τι κακῶν, a large measure of trouble; cp. *Tr.* 497 μέγα τι σθένος. After πολύς, τις has usually a limiting force, and occurs chiefly in negative phrases, such as οὐκ ἐν πολλῷ τινι ἔλασσον (Thuc. 6. 1), οὐ πολύ τι διαφέρει (Plat. *Rep.* 484 D), οὐ πολλοί τινες, etc.—**ὑπερεκτήσω** (a compound found only here), above what was necessary.

219 f. τὰ δὲ, 'but those things' (referring to πολέμους), *i.e.* 'such contests,' **οὐκ ἐριστὰ τοῖς δυνατοῖς**, 'cannot be waged with the powerful,' (**ὥστε**) **πλάθειν** (**αὐτοῖς**), 'so that one should come into conflict with them.' The epexegetic inf. further explains the meaning of ἐριστά. Such contentions must not be pushed to an actual trial of force with those who are stronger than ourselves. For the inf. thus defining an adj., cp. *Il.* 21. 482 χαλεπή τοι ἐγὼ μένος ἀντιφέρεσθαι (for thee to encounter): Pind. *N.* 10. 72 χαλεπὰ δ' ἔρις ἀνθρώποις ὁμιλεῖν κρεσσόνων (*how* hard, they know only when they are fairly engaged in it).—**ἐριστά** (only here) = 'contested,' then, 'what can be contested' (cp. *O. T.*, append. p. 225).—**πλάθειν** (*Ph.* 728), in a hostile sense; cp. Her. 9. 74 ὅκως πελάσειε..τοῖσι πολεμίοισι: *Tr.* 1093 λέοντ', ἄπλατον θρέμμα.

221 δεινοῖς ἠναγκάσθην: dread causes forced her (at the first) to adopt this course; and they are still valid. For the reiteration, cp. *Ph.* 1101 ὦ τλάμων τλάμων ἄρ' ἐγώ: *id.* 1462 λείπομεν ὑμᾶς, λείπομεν ἤδη.

222 ὀργά alludes to δυσθύμῳ..ψυχᾷ (218 f.). She knows that her resentment is shown with passion. The schol.'s paraphrase, τοῦτο τὸ ἔπος, φησίν, οὐ λανθάνει με ἀλλ' οἶδα τὸ ἀσφαλὲς καὶ συμφέρον, might seem to suggest a different reading, such as οὐ λάθει μ' ὧν δεῖ. But probably it was meant to explain **ἔξοιδ'** only.

Thou hast greatly aggravated thy troubles, ever breeding wars with thy sullen soul; but such strife should not be pushed to a conflict with the strong.

EL. I have been forced to it,—forced by dread causes; I know my own passion, it escapes me not; but, seeing that the causes are so dire, I will never curb these frenzied plaints, while life is in me. Who indeed, ye kindly sisterhood, who that thinks aright, would deem that any word of solace could avail me? Forbear, forbear, my comforters! Such ills must be numbered with those which have no cure; I can never know a respite from my sorrows, or a limit to this wailing.

CH. At least it is in love, Epode.

ἂν τ: πότ' L.—φίλια γενέθλα made in L from φίλια γένεθλα. **227** ἀκούσαιμ'] ἀκοῦσαί μ' Ald. **230** κεκλήσεται] Fröhlich conj. κεκλαύσεται: Morstadt, κεκτήσομαι. **231** L joins οὐδὲ to v. 230.—ἐκ καμάτων] Reiske conj. ἀκαμάτων, and so Fröhlich, who further conj. ἀναρίθμων τε. **232** ἀνάριθμος L (the second α being incorrectly marked as long, ᾱ): ἀνήριθμος r. The schol. notices a *v. l.* ἀνάνομος, explained as ἀεὶ νεμομένη ἐν αὐτοῖς: for which J. G. Schneider conj. ἀείνομος, and Paley ἀνήνυτος. **233** εὐνοίᾳ γ'] In L the final ι of εὐνοίαι, and the γ', have been added in an

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223 f. ἀλλὰ...γάρ is here elliptical; 'but (ye speak in vain), for,' etc. Cp. *Ai.* 167. In 256 there is no ellipse. Cp. *Ant.* 148 n.—ἐν...δεινοῖς: cp. *Ph.* 185 ἔν τ' ὀδύναις.. | λιμῷ τ' οἰκτρός.—σχήσω: this form occurs also in 375 and *Ai.* 684. —ταύτας ἄτας, these infatuated laments. (Others understand, 'I will not *put an end to* these miseries which I suffer': but σχήσω is then less fitting.)

225 ὄφρα is not elsewhere used by Sophocles: Aesch. has it twice in lyrics (*Ch.* 360, *Eum.* 340): Eur. never. For the omission of ἄν, cp. *Ph.* 764 ἕως ἀνῇ. —βίος ἔχῃ με is simply, 'while life is in me': there is no reference to σχήσω, such as Nauck assumes ('I will not check these laments while life detains me').

226 ff. τίνι γάρ...τίνι φρονοῦντι καίρια, 'for *in the judgment of* what person who thinks aright,' ἀκούσαιμ' ἂν πρόσφορον ἔπος, 'could I possibly hear a word of comfort suited to my case?' That is: What reason for desisting from these lamentations could possibly be suggested to me, which a right-minded person would think satisfactory? For the ethic dat. τίνι κ.τ.λ., cp. *O.C.* 1446 ἀνάξιαι γὰρ πᾶσίν ἐστε δυστυχεῖν, and *ib.* 810 (n.). For πρόσφορον, 'suitable,' and hence 'suited to one's needs,' 'profitable,' cp. *O.C.* 1774 πρόσφορά θ' ὑμῖν | καὶ τῷ κατὰ γῆς.

Other explanations are:—(1) Taking the dative with πρόσφορον:—'To what person who feels aright would that word be suitable which I should hear (=which would be said of me)?' That is: Should I not deserve to incur a censure from which every right-minded person would shrink? Should I not deserve to be called δυσσεβής? This seems forced; and it does not well suit ἔπος. (2) Taking the dative with ἀκούσαιμι:—'At whose mouth (=*from* whom), that thinks aright, could I hear a suitable word of comfort?' But such a dative seems impossible. In *Il.* 16. 515 δύνασαι δὲ σὺ πάντοσ' ἀκούειν | ἀνέρι κηδομένῳ, the dat. is one of interest, denoting the person whose prayer is heard ('*for* him'); cp. *Il.* 5. 115 κλῦθί μοι: 24. 335 ἕκλυες ᾧ κ' ἐθέλησθα.

229 f. ἄνετε is more than ἐᾶτε, since it implies relaxing a strain; cp. 721: *Ant.* 1101 ἄνες (κόρην), release her.—ἄλυτα, irremediable; cp. 939: so λύσις, of a remedy (*Ant.* 598 n.).—κεκλήσεται: they must be permanently accounted such: cp. *Ai.* 1368 σὸν ἆρα τοὔργον, οὐκ ἐμόν, κεκλήσεται. So κεκλήσομαι, *O.T.* 522.

231 f. For ἐκ, where the simple gen. would suffice, cp. 291, 987.—ἀνάριθμος has the second α short (as in Aesch. *Pers.* 40, etc.). For the form of the word, and also for the gen. θρήνων, cp. *Tr.* 247 ἡμερῶν ἀνήριθμον (n.).

233 ἀλλ' οὖν='well, at any rate (though I speak in vain)': γε emphasises εὐνοίᾳ: 'it is with *good-will* that I speak': cp. 1035: *Ant.* 84 n.

μάτηρ ὡσεί τις πιστά,
μὴ τίκτειν σ' ἄταν ἄταις.
ΗΛ. καὶ τί μέτρον κακότατος ἔφυ; φέρε,
πῶς ἐπὶ τοῖς φθιμένοις ἀμελεῖν καλόν;
ἐν τίνι τοῦτ' ἔβλαστ' ἀνθρώπων;
μήτ' εἴην ἔντιμος τούτοις,
μήτ', εἰ τῳ πρόσκειμαι χρηστῷ,
ξυνναίοιμ' εὔκηλος, γονέων
ἐκτίμους ἴσχουσα πτέρυγας
ὀξυτόνων γόων.
εἰ γὰρ ὁ μὲν θανὼν γᾶ τε καὶ οὐδὲν ὢν
κείσεται τάλας, οἱ δὲ μὴ πάλιν
δώσουσ' ἀντιφόνους δίκας,
ἔρροι τ' ἂν αἰδὼς ἁπάντων τ' εὐσέβεια θνατῶν.
ΧΟ. ἐγὼ μέν, ὦ παῖ, καὶ τὸ σὸν σπεύδουσ' ἅμα

erasure. The 1st hand may have written *εὔνοιαν αὐδῶ*. **234** *ὡσεί*] *ὡσ εἴ* L (with a dot over *ὡσ*). The breathing and accent on *ει* are from a corrector, and resemble *γ*, as at v. 164. **236** *κακότατοσ* L, with Γ and a few others: *κακότητος* A, etc., and Ald. **238** *ἐν τίνι*] Reiske and Morstadt conj. *ἐν τίσι.—ἔβλαστ'*] *ἔβλαστεν* L. **241** *ξυνναίοιμ'*] *ξυναίοιμι* L (the second *ν* added by the first corrector, S): for the neglect of elision in L, cp. *Ant.* 1147 cr. n. **242** *ἐκτίμους*] Erfürdt conj.

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234 μάτηρ ὡσεί τις: these words have been taken as indicating that the Chorus was composed (in part, at least) of women older than Electra. Her own tone to them rather suggests *ὁμήλικες* (134). (In *Tr.* 526 the words *ἐγὼ δὲ μάτηρ μὲν οἷα φράζω* are corrupt.)

235 μὴ τίκτειν, since a command is implied by *αὐδῶ* here, as elsewhere by *λέγω, φωνῶ, ἐννέπω* (*Ph.* 101 n.).—**ἄταν ἄταις**: the mere iteration suggests the notion of adding; but this is developed by the sense of the verb: cp. Eur. *Helen.* 195 *δάκρυα δάκρυσί μοι φέρων*: and n. on *O.T.* 175 *ἄλλον δ' ἂν ἄλλῳ προσίδοις.*

236 f. καὶ τί μέτρον...; for this *καί* prefixed to an indignant question, cp. *O.C.* 263 (n.): *Ph.* 1247: *Ai.* 462.—**κακότατος** is better attested than *κακότητος* here. In *O.C.* 521, too, the MSS. give *κακότατ'*. Cp. 134 n.—**φέρε** in the sense of *φέρ' εἰπέ*: so Ar. *Ach.* 541 ff. *φέρ', εἰ Λακεδαιμονίων τις κ.τ.λ.* | *καθῆσθ' ἂν ἐν δόμοισιν;—ἐπὶ τοῖς φθ.*, in their case: for the prep., cp. *O.T.* 829 n.

238 ἔβλαστ': in what human being has such impiety ever been inborn? Cp. 440: *Ant.* 563 *οὐδ' ὃς ἂν βλάστῃ μένει* | *νοῦς τοῖς κακῶς πράσσουσιν.* The gloss *ἐνομοθετήθη* points to another interpretation of *ἔβλαστ'*, viz., 'has become usual' (cp. *Ant.* 296 *κακὸν νόμισμ' ἔβλαστε*): and to this the conjecture *τίσι* for *τίνι* (cr. n.) was adapted.

239 τούτοις, the persons who approve such forgetfulness of the dead: cp. *Ph.* 456 *ὅπου θ' ὁ χείρων τἀγαθοῦ μεῖζον σθένει,...* | *τούτους ἐγὼ τοὺς ἄνδρας οὐ στέρξω ποτέ* (n.).

240 εἰ τῳ πρόσκειμαι χρηστῷ: prosperity is here conceived as a *region* of comfort, close to which the person is securely established. 'When my lot is cast in pleasant places.' Cp. 1040: Eur. fr. 418 *κακοῖς γὰρ οὐ σὺ πρόσκεισαι μόνη.* Conversely, *Ant.* 1243 *ἀνδρὶ πρόσκειται κακόν.* (See n. on *Ant.* 94.)

241 ξυνναίοιμ': cp. *O.T.* 1205 *τίς ἄταις..τίς ἐν πόνοις* | *ξύνοικος*: Plat. *Rep.* 587 C *ἡδοναῖς ξυνοικεῖ*: conversely, *O.C.* 1134 *κηλὶς κακῶν ξύνοικος*: *Ph.* 1168 *ἄχθος ὃ ξυνοικεῖ.*—**εὔκηλος**: the only instance of this Homeric form in Tragedy (for in Eur. *I.A.* 644 Blomfield restored

like a true-hearted mother, that I dissuade thee from adding misery to miseries.

EL. But what measure is there in my wretchedness? Say, how can it be right to neglect the dead? Was that impiety ever born in mortal? Never may I have praise of such; never, when my lot is cast in pleasant places, may I cling to selfish ease, or dishonour my sire by restraining the wings of shrill lamentation!

For if the hapless dead is to lie in dust and nothingness, while the slayers pay not with blood for blood, all regard for man, all fear of heaven, will vanish from the earth.

CH. I came, my child, in zeal for thy welfare no less than

ἐντίμους.—*ἴσχουσα* made in L from *ἰσχύουσα*. **244** *γᾶ* L, with most MSS., and Ald.: *γᾷ* A, and so Schuppe (*Zeitschr. f. oest. Gymn.*, 1863, p. 694). **249 f.** L places the words *τ' εὐσέβεια* in a separate v.—*ἔρροι τ' ἄν*] Martin conj. *ἔρροι τἄν.*—*εὐσέβεια*] *ϊ* has been written above *ει* in L, as in A, Γ, etc. The form *εὐσεβία* occurs in *O. C.* 189 and *Ant.* 943 (where see n.).

ἔκηλον). The stem of *ἔκηλος* being *ϝεκ*, *εὔκηλος* is perh. for *ἐϝέκηλος*, *ἔϝκηλος* (Curt. *Etym.* § 19).

241 ff. γονέων | ἐκτίμους, not paying honour to parents: the gen. as with adjectives compounded with *α* privative (36). For this negative sense of *ἐκ* in composition, cp. *ἔκδικος*, *ἐξαίσιος*, *ἔξωρος*.—**ἐκτίμους ἴσχουσα**, restraining so that they shall not honour: for the proleptic adj., cp. Aesch. *Pers.* 298 *ἄνανδρον τάξιν ἠρήμου θανών*.—**πτέρυγας . . γόων**, as Pind. *I.* 1. 64 *πτερύγεσσιν ἀερθέντ' ἀγλααῖς | Πιερίδων*: cp. Eur. *Andr.* 93 (*γόους*) *πρὸς αἰθέρ' ἐκτενοῦμεν*.—**ὀξυτόνων**, as *Ai.* 630 *ὀξυτόνους...ᾠδὰς | θρηνήσει*: *ib.* 321 *ὀξέων κωκυμάτων*.

244 ff. εἰ γὰρ κ.τ.λ. She says:—'I will not cease to lament, and to invoke retribution on the murderers (209 f.). *For*, if they are *not* to pay with their blood for the blood which they have shed, there will be an end to regard for man and to fear of heaven.'

γᾶ here = *σποδός*, of the dead: Eur. fr. 522 *κατθανὼν δὲ πᾶς ἀνὴρ | γῆ καὶ σκιά· τὸ μηδὲν εἰς οὐδὲν ῥέπει*.—**οὐδὲν** (not *μηδὲν*) *ὤν*, though **εἰ** precedes: cp. *O. C.* 935 *βίᾳ τε κοὐχ ἑκών* (after *εἰ μή*): *Ai.* 1131 *εἰ...οὐκ ἐᾷς*. Here the parataxis affords a special excuse for *οὐδέν*,—viz., that this first clause, though formally dependent on *εἰ*, is not really hypothetical: he *is* dead. In the second clause (*εἰ . . μὴ . . δώσουσ'*), a real hypothesis, the negative is *μή*. Cp. Lys. or. 10 § 13 *οὐκ οὖν δεινόν, εἰ ὅταν μὲν δέῃ σε . . τοὺς ἐχθροὺς τιμωρεῖσθαι, οὕτω τοὺς νόμους...λαμβάνειν, ὅταν δ' ἕτερον παρὰ τοὺς νόμους εἴπῃς κακῶς, οὐκ ἀξιοῖς δοῦναι δίκην;*

Electra is contrasting her father, whose earthly life has been cut short, with his murderers, who survive. But she believes that his spirit lives in the world below, and will be active in aiding the vengeance (453 ff.).

πάλιν, in recompense: *O. T.* 100 *φόνῳ φόνον πάλιν | λύοντας*.—**ἀντιφόνους δίκας**, a penalty which exacts blood for blood: cp. *Ph.* 1156 *ἀντίφονον...στόμα*: Aesch. *Eum.* 464 *ἀντικτόνοις ποιναῖσι φιλτάτου πατρός*.

249 f. ἔρροι τ': the *τε* should properly follow *αἰδώς*: cp. *O. T.* 258 *κυρῶ τ' ἐγὼ* instead of *ἐγώ τε κυρῶ*.—**αἰδὼς** is respect for those opinions and feelings of mankind which condemn wrong-doing; as **εὐσέβεια** is reverence for the gods. Cp. *Od.* 2. 65 *ἄλλους τ' αἰδέσθητε περικτίονας ἀνθρώπους | οἵ περιναιετάουσι· θεῶν δ' ὑποδείσατε μῆνιν*.

251—471 The first *ἐπεισόδιον* falls into two parts. In the earlier, Electra further justifies her behaviour, and the Chorus comforts her with the hope that Orestes will return. The second part (328—471) brings the character of Electra into contrast with that of Chrysothemis.

251 ἐγὼ μέν: here *μέν* merely emphasises the pron.: cp. *Ant.* 11 n.—**καὶ**

καὶ τοὐμὸν αὐτῆς ἦλθον· εἰ δὲ μὴ καλῶς
λέγω, σὺ νίκα· σοὶ γὰρ ἐψόμεσθ' ἅμα.
ΗΛ. αἰσχύνομαι μέν, ὦ γυναῖκες, εἰ δοκῶ
πολλοῖσι θρήνοις δυσφορεῖν ὑμῖν ἄγαν·
ἀλλ' ἡ βία γὰρ ταῦτ' ἀναγκάζει με δρᾶν,
σύγγνωτε. πῶς γάρ, ἥτις εὐγενὴς γυνή,
πατρῷ' ὁρῶσα πήματ' οὐ δρῴη τάδ' ἄν,
ἀγὼ κατ' ἦμαρ καὶ κατ' εὐφρόνην ἀεὶ
θάλλοντα μᾶλλον ἢ καταφθίνονθ' ὁρῶ;
ἦ πρῶτα μὲν τὰ μητρὸς ἥ μ' ἐγείνατο
ἔχθιστα συμβέβηκεν· εἶτα δώμασιν
ἐν τοῖς ἐμαυτῆς τοῖς φονεῦσι τοῦ πατρὸς
ξύνειμι, κἀκ τῶνδ' ἄρχομαι, κἀκ τῶνδέ μοι
λαβεῖν θ' ὁμοίως καὶ τὸ τητᾶσθαι πέλει.
ἔπειτα ποίας ἡμέρας δοκεῖς μ' ἄγειν,
ὅταν θρόνοις Αἴγισθον ἐνθακοῦντ' ἴδω
τοῖσιν πατρῴοις, εἰσίδω δ' ἐσθήματα
φοροῦντ' ἐκείνῳ ταὐτά, καὶ παρεστίους
σπένδοντα λοιβὰς ἔνθ' ἐκεῖνον ὤλεσεν,

253 ἅμα] Morstadt conj. *ἀεί*. **256** Aristotle *Metaph.* 4. 5 (p. 1015 *a* 30) *καὶ ἡ βία ἀνάγκη τις, ὥσπερ καὶ* Σοφοκλῆς *λέγει, ἀλλ' ἡ βία με ταῦτ' ἀναγκάζει ποιεῖν.* As to this *v. l.*, see *Ant.* 223 n. **257** ἥτις L: εἴτις r. **259 f.** Nauck

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τὸ σὸν...καὶ τοὐμὸν: cp. *Ai.* 1313 ὅρα *μὴ τοὐμὸν ἀλλὰ καὶ τὸ σόν*. The chief stress is upon *τὸ σόν*: but the meaning is not merely that her interests are to them as their own. These women, representing the people of Mycenae, desire the downfall of the usurper whose unpunished crime lays an *ἄγος* upon the land. Their attitude is, so far, like that of the Argive elders in the *Agamemnon*. They wish Electra, not to renounce her purpose, but quietly to await her opportunity (177 ff.).

253 νίκα: cp. *Ai.* 1353 παῦσαι· *κρατεῖς τοι τῶν φίλων νικώμενος*.—**ἅμα** is best taken as an adv. (cp. *Ai.* 814 ἅμ' ἔψεται: *O. T.* 471 ἅμ' ἕπονται). It might, however, be a prep.; cp. *Tr.* 563 ξὺν Ἡρακλεῖ... *ἑσπόμην*.

255 πολλοῖσι θρήνοις, causal dat.; cp. 42 n.

256 ἀλλὰ...γὰρ: cp. 223 n.

257 ἥτις εὐγενὴς γυνή, *sc.* εἴη: cp. *Il.* 5. 481 *τά τ' ἔλδεται, ὅς κ' ἐπιδευὴς* (*sc.* ἔησι): and *id.* 14. 376. Here the adj. combines the ideas of birth and character: cp. 989: *Ph.* 874 ἀλλ' *εὐγενὴς γὰρ ἡ φύσις κἀξ εὐγενῶν*: *Ant.* 38 εἶτ' εὐγενὴς πέφυκας εἶτ' ἐσθλῶν κακή.

258 πατρῷα...πήματα, the woes arising from her father's murder; and so, here, the woes of her father's house. For this large sense of the adj., cp. *O. C.* 1196 *πατρῷα καὶ μητρῷα πήματ' ἄπαθες*: *Ant.* 856 *πατρῷον...ἄθλον*, an ordeal bequeathed by him.

259 f. κατ' εὐφρόνην is illustrated by 271 f.—**θάλλοντα**: cp. *Ph.* 258 ἡ δ' *ἐμὴ νόσος | ἀεὶ τέθηλε*. Shakesp. *Much Ado* 5. 1. 76, 'His May of youth and *bloom* of lustihood.'

261 f. ἦ, causal: cp. 160 n.—**πρῶτα μὲν...εἶτα...ἔπειτα** (266). The influence of the relat. pronoun ἦ is confined to the first clause, as in *O. C.* 632 ff.: *ὅτῳ πρῶτον μὲν...ἔπειτα δ' ἱκέτης κ.τ.λ.*—**τὰ μητρὸς** is not a mere synonym for *ἡ μήτηρ*, but rather denotes her mother's relations with her: *O. C.* 268 *τὰ μητρὸς καὶ πατρός*.—**ἔχθιστα συμβέβηκεν**, have *come to be* such. This verb, though often joined with the participles of εἰμί and γίγνομαι, is rarely construed with a simple adj.:

for mine own; but if I speak not well, then be it as thou wilt; for we will follow thee.

EL. I am ashamed, my friends, if ye deem me too impatient for my oft complaining; but, since a hard constraint forces me to this, bear with me. How indeed could any woman of noble nature refrain, who saw the calamities of a father's house, as I see them by day and night continually, not fading, but in the summer of their strength? I, who, first, from the mother that bore me have found bitter enmity; next, in mine own home I dwell with my father's murderers; they rule over me, and with them it rests to give or to withhold what I need.

And then think what manner of days I pass, when I see Aegisthus sitting on my father's throne, wearing the robes which he wore, and pouring libations at the hearth where he slew my sire;

would omit these two vv. **261** *πρῶτα μὲν τὰ μητρὸς*] In L the 1st hand wrote *πρῶτὰ μητρὸσ*, and then added *ταμὲν* above the line. (Some ascribe *ταμὲν* to the first corrector, S.) **263** *πατρὸς*] *πρ̄ς* L. **265** *λαβεῖν*] L has *β* in an erasure, prob. from *θ*.—*καὶ τὸ τητᾶσθαι*] Blomfield (*Mus. Crit.* 1. p. 73) conj.

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cp. however Plat. *Rep.* 329 D *νεότης χαλεπὴ τῷ τοιούτῳ ξυμβαίνει.*

264 **κάκ τῶνδ' ἄρχομαι.** Cp. *Ant.* 63 *ἀρχόμεσθ' ἐκ κρεισσόνων*: *O. C.* 67 *ἐκ τοῦ κατ' ἄστυ βασιλέως τάδ' ἄρχεται.* Xen. *Hellen.* 3. 1. 6 *ἐκείνῳ δ' αὖτη ἡ χώρα δῶρον ἐκ βασιλέως ἐδόθη.* In such phrases *ἐκ* is somewhat more than a mere equivalent for *ὑπό* (124). It suggests the head and fount of authority; a sense fitting here.

265 **λαβεῖν...τὸ τητᾶσθαι.** The aor. inf. expresses the act of receiving; the pres. inf., the state of privation. Cp. *Ph.* 95 *ἐξαμαρτεῖν...νικᾶν.* For *λαβεῖν* (without art.) as subject of *πέλει*, cp. *Tr.* 134 f. *ἐπέρχεται | χαίρειν τε καὶ στέρεσθαι*: for the use of the art. with *τητᾶσθαι* only, Eur. *Ph.* 495 *καὶ σοφοῖς | καὶ τοῖσι φαύλοις.* Somewhat similar is *O. C.* 808 *χωρὶς τό τ' εἰπεῖν πολλὰ καὶ τὰ καίρια*, unless *τὸ καίρια* be read. For *τητᾶσθαι*, cp. 1326: *O. C.* 1200 n.

266 **ποίας...δοκεῖς** κ.τ.λ.: cp. *Ph.* 276 *σὺ δή, τέκνον, ποίαν μ' ἀνάστασιν δοκεῖς | αὑτῶν βεβώτων ἐξ ὕπνου στῆναι τότε;*

267 ἴδω is followed by **εἰσίδω δ'** and **ἴδω δὲ** (271). For such change of the word in 'epanaphora,' cp. *Ant.* 898 f. *φίλη μὲν..προσφιλὴς δὲ..φίλη δὲ*: *Ph.* 530 f. *φίλτατον μὲν...ἥδιστος δ'...φίλοι δὲ.*—**μὲν** is omitted in the first clause; cp. 105 n.

268 ff. **ἑσθήματα**, the royal robes. He carried Agamemnon's sceptre (420). Cp. Eur. *El.* 319 *ὃς δ' ἐκεῖνον ἔκτανεν, | ἐς ταὐτὰ βαίνων ἅρμαθ' ἑκφοιτᾷ πατρί, | καὶ σκῆπτρ' ἐν οἷς Ἕλλησιν ἐστρατηλάτει, | μιαιφόνοισι χερσὶ γαυροῦται λαβών.*—**ἐκείνῳ** = *τῷ πατρί*, implied in *πατρῴοις*: so *O. C.* 942 *αὐτοὺς* refers to *πόλιν* (*ib.* 939), and *Tr.* 260 *τόνδε* to *πόλιν Εὐρυτείαν.*

παρεστίους...λοιβάς (52 n.). In v. 1495 the words *ἔνθαπερ κατέκτανεν* denote the place *within* the palace where Agamemnon was slain at the banquet (203). The words **ἔνθ' ἐκεῖνον ὤλεσεν** here similarly denote the banqueting-hall. At the daily meals in the *μέγαρον*, Aegisthus, as master of the house, pours the libations to Hestia and other deities. Eustathius (on *Od.* 22. 335) rightly observes that the Homeric *βωμὸς Ἑρκείου Διὸς* in the open *αὐλὴ* (*Il.* 11. 774) is distinct from the *ἑστία* proper in the megaron. His remark is illustrated by the phrase *ξενίη τε τράπεζα | ἱστίη τ' Ὀδυσῆος* (*Od.* 14. 158, etc.). See below, 419 n.

Acc. to *Homer. Hymn.* 29. 4 ff., feasts began and ended with libations to Hestia: *οὐ γὰρ ἄτερ σοῦ | εἰλαπίναι θνητοῖσιν, ἵν' οὐ πρώτῃ τε τῇ ἀγάτῃ τε | Ἱστίῃ ἀρχόμενος σπένδει μελιηδέα οἶνον.* Soph. fr. 658 *ὦ πρῴρα λοιβῆς Ἑστία.* Other divinities, including Zeus *σωτήρ*, were similarly honoured; then the paean was sung, and the *πότος* began (Plat. *Symp.* p. 176 A).

ἴδω δὲ τούτων τὴν τελευταίαν ὕβριν,
τὸν αὐτοέντην ἡμὶν ἐν κοίτῃ πατρὸς
ξὺν τῇ ταλαίνῃ μητρί, μητέρ' εἰ χρεὼν
ταύτην προσαυδᾶν τῷδε συγκοιμωμένην·
ἡ δ' ὧδε τλήμων ὥστε τῷ μιάστορι
ξύνεστ', Ἐρινὺν οὔτιν' ἐκφοβουμένη·
ἀλλ' ὥσπερ ἐγγελῶσα τοῖς ποιουμένοις,
εὑροῦσ' ἐκείνην ἡμέραν ἐν ᾗ τότε
πατέρα τὸν ἀμὸν ἐκ δόλου κατέκτανεν,
ταύτῃ χοροὺς ἵστησι καὶ μηλοσφαγεῖ
θεοῖσιν ἔμμην' ἱερὰ τοῖς σωτηρίοις.
ἐγὼ δ' ὁρῶσ' ἡ δύσμορος κατὰ στέγας
κλαίω, τέτηκα, κἀπικωκύω πατρὸς

κἀποτητᾶσθαι. **271** *τούτων*] *τοῦτον* Γ, which Morstadt prefers. **272** *αὐτοφόντην* MSS., and Ald.: *γρ. αὐτοέντην* schol. in L.—*ἡμὶν* made in L from *ἡμῖν*. **275** This v., omitted in the text of L, has been added in the margin by the 1st hand.—*ἡ δ'* r: *ἥδ'* L, and Ald. **276** *Ἐρινὺν*] *ἐριννὺν*, made from *ἐριυῦν*, L.

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271 *τούτων* (neut.), partitive gen.: 'the crowning outrage in all this.' Others make it fem., *sc. τῶν ὕβρεων*: or masc. (Clytaemnestra and Aegisthus). The last seems weaker.

272 *αὐτοέντην*, the form in *O. T.* 107. *αὐθέντης*, used by Aesch. and Eur., does not occur in Sophocles. The second part of the compound is akin to *ἔντεα*, *ἐντύνω*: cp. Hesych. *συνέντης· συνεργός*. Phrynichus explains it by *αὐτόχειρ φονεύς* (Lobeck, p. 120). Wilamowitz on Eur. *H. F.* 839 strangely holds that the post-classical sense of *αὐθέντης*, 'master' (whence *effendi*), was the primary one, quoting Eur. *Suppl.* 442 *ὅπου γε δῆμος αὐθέντης χθονός*: but there Markland's correction, *εὐθυντής*, seems certain.

Brunck first adopted *αὐτοέντην* from the schol., in place of *αὐτοφόντην*, the reading of all the MSS. The latter word occurs only in Eur. *Med.* 1269. Most editors have followed Brunck. Bergk and Campbell retain *αὐτοφόντην*, as Monk wished to do (*Mus. Crit.* 1. 73). They may be right. But *αὐτοέντην* is *exquisitius dictum*, and also distinctively Sophoclean.—*ἡμὶν*, ethic dat., expressing indignant horror.

273 *ταλαίνῃ*, like *τλήμων* (275), refers to infatuated guilt; cp. 121 *δυστανοτάτας* (n.).

274 *ταύτην...τῷδε*: cp. *Ph.* 1437 *οὗτος σὲ καὶ σὺ τόνδ'*: and *ib.* 841, 1331.

275 f. *μιάστορι*, one who defiles by bloodshed, as *O. T.* 353: but below, 603, one who punishes the blood-guilty.—*Ἐρινὺν*: cp. 114 n.

277 *ἐγγελῶσα τοῖς ποιουμένοις*, with mocking exultation in her course of conduct (cp. 85 *τῶν δρωμένων*, n.). So *ἐγγελῶσα* in 807. *ἐγγελᾶν τινι* properly = to laugh *at* a person or thing; and that is strictly the sense here, since Clytaemnestra's deeds are Electra's misfortunes. Cp. Ar. *Ach.* 1197 *κἄτ' ἐγχανεῖται ταῖς ἐμαῖς τύχαισιν*. Sophocles uses also the simple *γελᾶν* in this sense, *Ai.* 957 (*ἄχεσιν*), *ib.* 1042 (*κακοῖς*).

278 *εὑροῦσ'*, if sound, means simply, 'having ascertained.' We may suppose that at least some interval had elapsed between the murder and the institution of these rites. The usurper could not at first feel secure. Having resolved to institute such a festival, Clytaemnestra was careful to see that the day of the month chosen should be precisely that on which the crime was committed. The word *τότε*, implying some lapse of time, confirms this view: cp. *Ai.* 650. For *εὑρίσκειν* as = 'to discover by reflection' cp. *Tr.* 1178 n.—Others take *εὑροῦσα* as = *ἐπειδὰν εὕρῃ*, *i.e.*, 'when she has found that day'

and when I see the outrage that crowns all, the murderer in our father's bed at our wretched mother's side, if mother she should be called, who is his wife; but so hardened is she that she lives with that accursed one, fearing no Erinys; nay, as if exulting in her deeds, having found the day on which she treacherously slew my father of old, she keeps it with dance and song, and month by month sacrifices sheep to the gods who have wrought her deliverance.

But I, hapless one, beholding it, weep and pine in the house, and bewail

277 ὥσπερ ἐγγελῶσα] F. W. Schmidt conj. ὡσπερεὶ χλιδῶσα.—ποιουμένοις] Nauck conj. πεπραγμένοις. **278** εὑροῦσ'] Reiske and Meineke conj. τηροῦσ' (as Paley reads): Nauck and Wecklein, φρουροῦσ': A. Seyffert, ἱεροῦσ'. **279** ἀμὸν] L has ά in an erasure, doubtless from ε. **281** ἱερὰ L, with most MSS., and Ald.: ἱρὰ r, Dindorf. **282** ὀρῶσ' ἡ L and most MSS.: ὀρῶσα E and the 1st hand in A,

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by its coming to her in the course of each successive month (Bellermann). So, too, Wecklein, who suggests that εὑροῦσα expresses joy at the happy εὕρημα.

The conjecture **φρουροῦσ'** (cr. n.) is, from a palaeographical point of view, slightly preferable to the rival conjecture **τηροῦσ'**, and is supported by Eur. *Alc.* 27 φρουρῶν τόδ' ἦμαρ. But no change seems necessary.

280 f. χοροὺς ἵστησι, the regular phrase (Her. 3. 48, Dem. or. 21 § 51, etc.): whence Στησίχορος.—**μηλοσφαγεῖ... ἱερά**: cp. 190 οἰκονομῶ θαλάμους (n.).

ἔμμην' ἱερά. Every month, on the date of Agamemnon's death, choruses sang paeans, victims were sacrificed to the saving gods, and a banquet (284) followed. Monthly celebrations were frequent in Greece. Thus offerings were made on the Athenian acropolis at each νουμηνία (Her. 8. 41: [Dem.] or. 25 § 99). There were also ἐπιμήνια to Heracles at the Cynosarges (Athen. p. 234 E). At Sparta Apollo was propitiated on the first and the seventh of each month (Her. 6. 57). Cp. Plat. *Legg.* 828 C θύοντας τούτων (τῶν θεῶν) ἑκάστοις ἔμμηνα ἱερὰ χορούς τε καὶ ἀγῶνας μουσικούς. Lucian *Parasit.* 15 αἱ πόλεις...τὰς μὲν δι' ἔτους τὰς δὲ ἐμμήνους ἑορτὰς ἐπιτελοῦσι.

τοῖς σωτηρίοις: especially to Zeus Σωτήρ, and to Apollo προστατήριος (637). Artemis, too, was often worshipped as σώτειρα or σωσίπολις: but indeed all the greater Olympian deities shared this attribute. Cp. Xen. *An.* 3. 2. 9 τῷ θεῷ τούτῳ (Zeus Sôter) θύσειν σωτήρια.. συνεπεύξασθαι δὲ καὶ τοῖς ἄλλοις θεοῖς θύσειν κατὰ δύναμιν.

Argive tradition placed Agamemnon's death on the 13th of Gamelion (about the end of January). So said 'the Argive historians' (οἱ Ἀργολικοὶ συγγραφεῖς),—according to an Argive writer named Deinias, who lived about 225 B.C. (Schol. here: Müller, *Frag. Hist.* vol. III. p. 25.) Possibly, then, the idea of Clytaemnestra's hideous festival may have been suggested to the poet by some actual commemoration of the event in Argolis. There was a cult of Agamemnon in various places,—notably in Laconia. (Cp. Roscher's *Lexicon*, p. 96.)

282 ἡ δύσμορος. The article is omitted by Nauck (cr. n.). It is not necessary, but it adds emphasis. δύσμορος, referring to the speaker, takes the article in *Ph.* 951, 1352, *Ant.* 919. Cp. ἡ τάλαιν' below, 304, 1138. For the place of the art., as 1st syll. of 3rd foot, cp. *O. C.* 257, 280, *Ant.* 95.—**κατὰ στέγας** goes with κλαίω rather than with ὀρῶσα. Seeing the festivities in front of the palace, she retires to weep in secret (285).

283 f. τέτηκα has the force of an intensive present, like γέγηθα, δέδοικα, κέκηδα (Tyrtaeus fr. 12. 38), μέμηνα, etc. (Cp. Curtius, *Gk. Verb*, ch. XVI., p. 378 Eng. transl.) So *Il.* 3. 176 τὸ καὶ κλαίουσα τέτηκα.—Cp. *Ant.* 977 κατὰ δὲ τακόμενοι... | κλαῖον.

πατρὸς κ.τ.λ. The normal order would be, τὴν πατρὸς ἐπωνομασμένην δυστάλαιναν δαῖτα. (As the words stand, the

τὴν δυστάλαιναν δαῖτ' ἐπωνομασμένην
αὐτὴ πρὸς αὑτήν· οὐδὲ γὰρ κλαῦσαι πάρα
τοσόνδ' ὅσον μοι θυμὸς ἡδονὴν φέρει.
αὕτη γὰρ ἡ λόγοισι γενναία γυνὴ
φωνοῦσα τοιάδ' ἐξονειδίζει κακά·
ὦ δύσθεον μίσημα, σοὶ μόνῃ πατὴρ
τέθνηκεν; ἄλλος δ' οὔτις ἐν πένθει βροτῶν;
κακῶς ὄλοιο, μηδέ σ' ἐκ γόων ποτὲ
τῶν νῦν ἀπαλλάξειαν οἱ κάτω θεοί.
τάδ' ἐξυβρίζει· πλὴν ὅταν κλύῃ τινὸς
ἥξοντ' Ὀρέστην· τηνικαῦτα δ' ἐμμανὴς
βοᾷ παραστᾶσ', οὐ σύ μοι τῶνδ' αἰτία;
οὐ σὸν τόδ' ἐστὶ τοὔργον, ἥτις ἐκ χερῶν
κλέψασ' Ὀρέστην τῶν ἐμῶν ὑπεξέθου;
ἀλλ' ἴσθι τοι τείσουσά γ' ἀξίαν δίκην.
τοιαῦθ' ὑλακτεῖ, σὺν δ' ἐποτρύνει πέλας
ὁ κλεινὸς αὐτῇ ταὐτὰ νυμφίος παρών,
ὁ πάντ' ἄναλκις οὗτος, ἡ πᾶσα βλάβη,
ὃ σὺν γυναιξὶ τὰς μάχας ποιούμενος.

which Nauck prefers. **285** *αὐτὴ* made in L from *αὐτῆ*. **286** *τοσόνδ'*] *το σόνδ'* L.—*φέρει*] Nauck conj. *ἔχει*. **290** After *τέθνηκεν* L places a colon; the Aldine, a comma; Brunck and others, a note of interrogation. **293** *κλύῃ*] *κλ. η* L, the *υ* being partly erased, though the accent remains. The scribe first

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partic. would properly be predicative; 'I lament that the feast has been called after him.') Cp. Thuc. 7. 23 *αἱ πρὸ τοῦ στόματος νῆες ναυμαχοῦσαι*, and n. on *O. T.* 1245. For the gen., Eur. *H. F.* 1329 (*τεμένη*) *ἐπωνομασμένα σέθεν*.

The *δαίς* is the feast which, in Homeric fashion (*Il.* 1. 467), would follow the sacrifice (281). Acc. to Eustathius p. 1507. 61 (on *Od.* 4. 524 ff.), Ἀγαμεμνόνειος δαὶς (or *τράπεζα*) was a proverb *ἐπὶ τῶν ἐπ' ὀλέθρῳ εὐωχουμένων*. The poet may mean that Clytaemnestra called the festival Ἀγαμεμνόνειος δαίς, in direct allusion to *δεῖπνα ἄρρητα* (203): and this would give a special point to *ἐγγελῶσα* (277). Cp. Eur. *Or.* 1008 *τά τ' ἐπώνυμα δεῖπνα Θυέστου*. But the words do not necessarily imply more than that she called it Ἀγαμεμνόνεια.

285 f. **αὐτὴ πρὸς αὑτήν.** For **αὑτήν** (=*ἑμαυτήν*) cp. *Ai.* 1132, *O. T.* 138 (n.). —**κλαῦσαι**, rather than *κλαίειν*, since the thought is that she is not allowed to complete the indulgence of her grief. Cp. 788 *οἴμοι τάλαινα· νῦν γὰρ οἰμῶξαι πάρα*. *Ph.* 360 *ἐπεὶ 'δάκρυσα κεῖνον*.—**ἡδονὴν φέρει**: lit., 'as much as my inclination makes it pleasant (to weep).' *φέρειν ἡδ.* = 'to afford pleasure' (but *ἔχειν*, 'to feel' it): *O. C.* 779 *ὅτ' οὐδὲν ἡ χάρις χάριν φέροι*: *O. T.* 1094 *ἐπὶ ἥρα φέροντα*. For *θυμός*, cp. Her. 8. 116 *ἡ ἄλλως σφι θυμὸς ἐγένετο θεήσασθαι τὸν πόλεμον*.

287 **ἡ λόγοισι γενναία**, noble in her professions (though not in her deeds), inasmuch as she claimed to be the instrument of heaven in avenging her daughter: *ἡ γὰρ Δίκη νιν εἶλεν, οὐκ ἐγὼ μόνη* (528). The Aeschylean Clytaemnestra speaks in the same lofty strain (*Ag.* 1431 ff.).—Others understand, 'this *so-called* noble woman,' as if *λόγοισι* denoted words said *of* (not *by*) her.

288 **φωνοῦσα** expresses the loud tone in which the taunts are uttered: cp. *Tr.* 267 (Eurytus taunting Heracles), *φωνεῖ δέ, δοῦλος κ.τ.λ.*

289 f. **δύσθεον** = *ἄθεον*, *ἀσεβές*: properly, 'having untoward gods,' as *δυσδαίμων* =

the unholy feast named after my sire,—weep to myself alone; since I may not even indulge my grief to the full measure of my yearning. For this woman, in professions so noble, loudly upbraids me with such taunts as these: 'Impious and hateful girl, hast thou alone lost a father, and is there no other mourner in the world? An evil doom be thine, and may the gods infernal give thee no riddance from thy present laments.'

Thus she insults; save when any one brings her word that Orestes is coming: then, infuriated, she comes up to me, and cries;—'Hast not *thou* brought this upon me? Is not this deed thine, who didst steal Orestes from my hands, and privily convey him forth? Yet be sure that thou shalt have thy due reward.' So she shrieks; and, aiding her, the renowned spouse at her side is vehement in the same strain,—that abject dastard, that utter pest, who fights his battles with the help of women.

wrote κλύει (the ει in a compendium). **295** *alτία*] *alτίαι* L. **298** τείσουσά γ'] τίσουσά γ' MSS.—Wecklein reads τίσουσ' ἔτ' (as Blaydes also conjectured). **299**—**301** Suidas *s.v.* ὑλακτεῖ quotes thus: τοιαῦθ' ὑλακτεῖ· σὺν δ' ἐποτρύνει πέλας | ὁ πάντα κλεινὸς οὗτος, ἡ πᾶσα βλάβη. **300** ταὐτὰ Blomfield: ταῦτα MSS., and

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'having evil fortune.' The only other examples of δύσθεος are Aesch. *Suppl.* 421, *Ag.* 1590, *Ch.* 46, 191, 525.—**μίσημα**, like στύγημα, δούλευμα, etc. (*Ant.* 320 n.). Cp. *Ph.* 991 ὦ μίσος.—**σοὶ μόνῃ**: cp. 153 n.—**τέθνηκεν**, euphemistic for ἀνῃρέθη (schol.).—**ἐν πένθει**, as 847 τὸν ἐν πένθει: Plat. *Rep.* 605 D ἐν πένθει ὄντα.

291 f. ἐκ γόων, instead of the simple gen.; cp. 231, 987.—**οἱ κάτω θεοί**. Electra has invoked these deities as avengers (110). The prayer is that they may leave her in her present wretchedness. (Not, that, after death, she may lament for ever in the shades.)

293 f. τάδ', instead of ταῦτ', referring to the words just quoted: cp. *Ph.* 1045 βαρύς τε καὶ βαρεῖαν ὁ ξένος φάτιν | τήνδ' εἶπ'.

ἥξοντ' Ὀρέστην. In vv. 778 ff. Clytaemnestra speaks as if this threat, which kept her in constant alarm, was made by Orestes himself. But his messages to Electra were secret (1155). The meaning is that rumours of his purpose reached her from friends in Phocis, such as Phanoteus (45).

295 παραστᾶσ', coming up to her in a threatening manner: cp. *O. C.* 992 εἴ τίς σε... | κτείνοι παραστάς.

296 f. ἥτις after σόν, as in *O. C.* 731 δν after τῆς ἐμῆς.—**ὑπεξέθου**, to Strophius at Crisa (180). Cp. 1350 ὑπεξεπέμφθην. Thuc. 1. 89 διεκομίζοντο εὐθὺς δθεν ὑπεξέθεντο (from Aegina) παῖδας καὶ γυναῖκας: *ib.* 137 ἦλθε...καὶ ἐξ Ἄργους ἃ ὑπεξέκειτο.

298 ἀλλ' ἴσθι τοι τείσουσά γ'. Though τείσουσ' ἔτ' (cr. n.) is a specious conjecture, the text is confirmed by other examples of γε combined with ἀλλά τοι in threats: *Ant.* 1064 ἀλλ' εὖ γέ τοι κάτισθι: *Tr.* 1107 ἀλλ' εὖ γέ τοι τόδ' ἴστε. For the spelling of τείσουσα, cp. *O. T.* 810 n.

299 f. ὑλακτεῖ, the word used of a dog's bark, here describes a yell of rage, as in Eur. *Alc.* 760 ἄμουσ' ὑλακτῶν is said of the drunken Heracles.—**σὺν** is here an adv. (and not, as in 746, a case of tmesis): cp. *Ai.* 1288 δδ' ἦν ὁ πράσσων ταῦτα, σὺν δ' ἐγὼ παρών.—**πέλας** is combined with παρών as in *Ai.* 83: so with παρέστατε, *ib.* 1183: and παραστατήσειν, *O. T.* 400.—**παρών** implies support and aid; cp. *Ph.* 373, 1405.

301 The adv. **πάντα** often thus strengthens an adj., as *Ai.* 911 ὁ πάντα κωφός, ὁ πάντ' ἄϊδρις.—**ἄναλκις**: *Od.* 3. 310 ἀνάλκιδος Αἰγίσθοιο: Aesch. *Ag.* 1224 λέοντ' ἄναλκον.—**ἡ πᾶσα βλάβη**, equiv. in sense to ὁ πᾶς βλάβη ὤν: see on *Ph.* 622, where this phrase is applied to Odysseus: and cp. *ib.* 927 ὦ πῦρ σὺ καὶ πᾶν δεῖμα.

302 σὺν γυναιξί, *i.e.* with Clytaemnestra for his ally.—**τὰς μάχας**, such

ἐγὼ δ' Ὀρέστην τῶνδε προσμένουσ' ἀεὶ
παυστῆρ' ἐφήξειν ἢ τάλαιν' ἀπόλλυμαι.
μέλλων γὰρ ἀεὶ δρᾶν τι τὰς οὔσας τέ μου
καὶ τὰς ἀπούσας ἐλπίδας διέφθορεν.
ἐν οὖν τοιούτοις οὔτε σωφρονεῖν, φίλαι,
οὔτ' εὐσεβεῖν πάρεστιν, ἀλλ' ἔν τοι κακοῖς
πολλή 'στ' ἀνάγκη κἀπιτηδεύειν κακά.
ΧΟ. φέρ' εἰπέ, πότερον ὄντος Αἰγίσθου πέλας
λέγεις τάδ' ἡμῖν, ἢ βεβῶτος ἐκ δόμων;
ΗΛ. ἦ κάρτα· μὴ δόκει μ' ἄν, εἴπερ ἦν πέλας,
θυραῖον οἰχνεῖν· νῦν δ' ἀγροῖσι τυγχάνει.
ΧΟ. ἦ κἂν ἐγὼ θαρσοῦσα μᾶλλον ἐς λόγους
τοὺς σοὺς ἱκοίμην, εἴπερ ὧδε ταῦτ' ἔχει;
ΗΛ. ὡς νῦν ἀπόντος ἱστόρει· τί σοι φίλον;

Ald. **303** Another reading was ἐγὼ δ' Ὀρέστην προσμένουσ' ἀεί ποτε (schol. in L). Accepting this, Wunder (*De Schol. Auctor.* p. 36) would alter ἐφήξειν in 304 to τούτων: Nauck, Ὀρέστην to τῶνδε. **304** ἐφήξειν] Blaydes conj. ἔθ' ἥξειν. **305** ἀεὶ] ι has been inserted after α by a later hand in L.—μου L, with most MSS., and Ald. But one at least of the later MSS. (the Florentine Δ, cod. Abbat. 41) has μοι, as Porson conjectured; so too, Thomas Mag. p. 88 R, *s. v.* διέφθορεν. **306** διέφθορεν] διέφθορας Eustathius p. 191. 29. **308** εὐσεβεῖν] Morstadt conj. εὐστομεῖν, which Nauck and Wecklein receive.—ἔν τοι Hermann: ἐν τοῖς MSS. **309** πολλή 'στ'] πολλῆστ' (not πολλήστ') L. Both breathing and accent are from a later hand: the first hand prob. meant πολλῆστ'.—πολλή τ' A,

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fights as he wages: for the art., cp. *Ant.* 190 τοὺς φίλους ποιούμεθα.

304 ἐφήξειν: cp. *Ai.* 34 (Ajax to Athena) καιρὸν δ' ἐφήκεις (come to my aid).

305 f. μέλλων...δρᾶν τι, intending to do something great,—as his frequent messages promised (1155). For this sense of δρᾶν τι, cp. *Tr.* 160 ἀλλ' ὥς τι δράσων εἶρπε, and *O. C.* 732 (n.): for μέλλων with pres. inf., *O. T.* 967 n.—**τὰς οὔσας τε...καὶ τὰς ἀπούσας**, simply, 'all possible' hopes; (not, 'present, or more distant':) cp. *Ant.* 1108 ἴτ' ἴτ' ὀπάονες, | οἵ τ' ὄντες οἵ τ' ἀπόντες (n.).—**μου** is unobjectionable, though I should prefer μοι (cr. n.). In *O. C.* 355 μοι is a probable correction of μου.—**διέφθορεν**. The perf. διέφθορα has always this act. sense where it occurs in Attic writers (Eur., and the Comic poets). In *Il.* 15. 128 (φρένας ἠλέ, διέφθορας) it has a pass. sense; so, too, with Hippocrates (8. 246), and with later writers, as Plutarch and Lucian.

307 f. σωφρονεῖν, to observe such moderation as the Chorus recommend; **εὐσεβεῖν**, to abstain from the unfilial behaviour which Clytaemnestra resents (596), and which Electra herself deplores as a cruel necessity (616—621). The passage is grievously marred by changing εὐσεβεῖν, as some do, to εὐστομεῖν (cr. n.). In Aesch. *Ch.* 140 Electra says, αὐτῇ τέ μοι δὸς σωφρονεστέραν πολὺ | μητρὸς γενέσθαι χεῖρά τ' εὐσεβεστέραν.

ἔν τοι κακοῖς: similarly τοι can separate the art. from its noun (*O. C.* 880, etc.). The vulg. ἐν τοῖς κακοῖς is not unmetrical (since not only τοῖς, but also ἐν, coheres with κακοῖς), but is weak. In *Ai.* 776, too, τοι was corrupted to τοῖς.—**πολλή 'στ' ἀνάγκη**, as *O. C.* 293, *Tr.* 295.—**κἀπιτηδεύειν κακά**: *i.e.*, as her circumstances are evil, so, on her own part (καί, 1026), she is driven to an evil behaviour,—*i.e.*, to defying her mother: as she says in 621 αἰσχροῖς γὰρ αἰσχρὰ πράγματ' ἐκδιδάσκεται.

I place only a comma, not a colon,

But I, looking ever for Orestes to come and end these woes, languish in my misery. Always intending to strike a blow, he has worn out every hope that I could conceive. In such a case, then, friends, there is no room for moderation or for reverence; in sooth, the stress of ills leaves no choice but to follow evil ways.

CH. Say, is Aegisthus near while thou speakest thus, or absent from home?

EL. Absent, certainly; do not think that I should have come to the doors, if he had been near; but just now he is a-field.

CH. Might I converse with thee more freely, if this is so?

EL. He is not here, so put thy question; what wouldst thou?

and most MSS.: πολλή γ' E (as corrected), and Ald.: so, too, Brunck and Hermann. —ἀνάγκη] L has an erasure after η: perhaps of ν, with σ written above it. **312** ἦ κάρτα] ἦ made from ἡ in L.—Meineke would read either ἦ κάρτα μὴ etc. (without a stop), or καὶ κάρτα· μὴ etc. **314** ἦ κἂν] In L the 1st hand wrote ἦ δ' ἂν: a later has corrected this to ἦ κἂν. (The accent on α is written double: perh. the writer intended κ' ἂν.) A has ἦ κἂν. Most other MSS. have ἦ δ' ἂν (the Aldine reading), or ἦ δᾶν. Hermann (*Opusc.* 4. p. 382) and Ahrens (*De Crasi* p. 9) favour ἦ δᾶν, as Wecklein reads. Monk (*Mus. Crit.* 1. p. 73) and Doederlein prefer ἦ τᾶν, which Nauck adopts. **316** νῦν] νυν Monk and Blaydes.—ἱστόρει τί σοι φίλον MSS. (In L there is a half-erased accent on σοι, and φίλον has been made from φίλων.) Matthiae conj. τό σοι φίλον: Tournier, τά σοι φίλον. Madvig, ἱστορεῖν τί

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after πάρεστιν, as the context requires; for the opposition expressed by ἀλλά is merely to the negative form of the preceding clause, not to its sense.

310 f. ὄντος...βεβῶτος. The leading idea of the sentence is here expressed by the gen. absol., as so often by the participle in other cases (*O.C.* 1038 n.).—It was necessary for the plot that the absence of Aegisthus should be notified to the spectators at some early moment; Clytaemnestra reminds them of it at v. 517.

312 f. ἦ κάρτα recurs below, 1278; *Tr.* 379; *Ai.* 1359: but only here as an independent affirmative, which is elsewhere καὶ κάρτα (*O. C.* 65, 301).—θυραῖον, fem., as is θυραῖος in *Tr.* 533 (n.). —οἰχνεῖν: 165 n.—ἀγροῖσι, like 174 οὐρανῷ n.—τυγχάνει, without ὤν, 46 n.

314 f. ἦ κἂν...ἱκοίμην..; The force of ἦ καί, which inquires with a certain eagerness (663, *O.T.* 368, 757), seems exactly in place here. The leader of the Chorus, not without trepidation, approaches the subject which is uppermost in their thoughts. With ἦ τάν, or ἦ δᾶν (a crasis for which ἐπειδὰν is quoted), there would be no interrogation. But neither seems nearly so fitting as ἦ κἂν.—ἐς λόγους τοὺς σοὺς ἱκοίμην instead of ἐς λόγους ἱκοίμην σοι: cp. Her. 2. 28 τῶν ἐμοὶ ἀπικομένων ἐς λόγους.

316 ὡς νῦν is better here than ὥς νυν.

ἱστόρει· τί σοι φίλον; This punctuation is necessary unless the text is to be altered. It has been called 'harsh.' But it is not more abrupt than εἰδέναι θέλω in 318, and it suits the slight surprise with which Electra hears the question. The conjecture τό (or τά) σοι φίλον throws an awkward stress on the enclitic σοι: and σοὶ would be inappropriate.

With the other punctuation, ἱστόρει τί σοι φίλον, the words could mean only, 'ask *what it is that* you wish'; not, 'ask *whatever* you wish.' Classical Greek writers use τίς instead of ὅστις only where there is an indirect question (as λέγε τί χρήζεις). In the Appendix I have examined the alleged exceptions to this rule. It will be found that, when they are real, they are post-classical.

ΧΟ. καὶ δή σ' ἐρωτῶ, τοῦ κασιγνήτου τί φής,
ἥξοντος, ἢ μέλλοντος; εἰδέναι θέλω.
ΗΛ. φησίν γε· φάσκων δ' οὐδὲν ὧν λέγει ποεῖ.
ΧΟ. φιλεῖ γὰρ ὀκνεῖν πρᾶγμ' ἀνὴρ πράσσων μέγα.
ΗΛ. καὶ μὴν ἔγωγ' ἔσωσ' ἐκεῖνον οὐκ ὄκνῳ.
ΧΟ. θάρσει· πέφυκεν ἐσθλός, ὥστ' ἀρκεῖν φίλοις.
ΗΛ. πέποιθ', ἐπεί τἂν οὐ μακρὰν ἔζων ἐγώ.
ΧΟ. μὴ νῦν ἔτ' εἴπῃς μηδέν· ὡς δόμων ὁρῶ
τὴν σὴν ὅμαιμον, ἐκ πατρὸς ταὐτοῦ φύσιν,
Χρυσόθεμιν, ἔκ τε μητρός, ἐντάφια χεροῖν
φέρουσαν, οἷα τοῖς κάτω νομίζεται.

ΧΡΥΣΟΘΕΜΙΣ.

τίν' αὖ σὺ τήνδε πρὸς θυρῶνος ἐξόδοις
ἐλθοῦσα φωνεῖς, ὦ κασιγνήτη, φάτιν,
κοὐδ' ἐν χρόνῳ μακρῷ διδαχθῆναι θέλεις
θυμῷ ματαίῳ μὴ χαρίζεσθαι κενά;
καίτοι τοσοῦτόν γ' οἶδα κἀμαυτήν, ὅτι
ἀλγῶ 'πὶ τοῖς παροῦσιν· ὥστ' ἄν, εἰ σθένος
λάβοιμι, δηλώσαιμ' ἂν οἷ' αὐτοῖς φρονῶ.

σοι φίλον;—Otto Jahn thought that a verse had dropped out after 316. **317 f.** L points thus: τοῦ κασιγνήτου τί φησ· | ἥξοντος, ἢ μέλλοντος εἰδέναι θέλω. G. Wolff places a comma after μέλλοντος, so that τί may depend on εἰδέναι. **319** φάσκων δ'] made in L from φάσκον τ'.—ποεῖ L, with an erasure of ι after ο. **321** ἔγωγ' ἔσωσ' L, with most MSS.: ἔσωσ' ἔγωγ' r. **323** ἐπεί τἂν] ἐπεί τ' ἂν (made from

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317 f. καὶ δή, *i.e.*, without further preface: cp. 892: *Ant.* 245 καὶ δὴ λέγω σοι: *O. C.* 31 n.—**τοῦ κασιγνήτου τί φής**...; Cp. *Od.* 11. 174 εἰπὲ δέ μοι πατρός τε καὶ υἱέος: *Ph.* 439 ἀναξίου μὲν φωτὸς ἐξερήσομαι (n.).

ἥξοντος, about to come (soon), **ἢ μέλλοντος**, or delaying? Do his messages indicate zeal, or do they not? Cp. *O. C.* 1627 τί μέλλομεν | χωρεῖν; The words could also mean, 'about to come soon, or (at least) *purposing* to do so' (cp. *Tr.* 75 ἐπιστρατεύειν.. ἢ μέλλειν ἔτι): but the antithesis recommends the former view.—The participles explain τί, being equiv. to ὅτι ἥξει, ἢ μέλλει; cp. Aesch. *Ag.* 271 εὖ γὰρ φρονοῦντος ὄμμα σοῦ κατηγορεῖ.

319 φησίν γε, *sc.* ἥξειν: cp. 171 f. —**ποεῖ**: for the spelling, cp. *Ph.* 120 n.

321 καὶ μὴν ἔγωγ'. It depends on the context in each case whether καὶ μήν signifies (1) 'and *indeed*,' as in 556; or (2) 'and *yet*,' as here, and in 1045, 1188. For the addition of **γε**, cp. 1045 n.—**οὐκ ὄκνῳ**, a dat. of manner (=οὐκ ὀκνοῦσα). The emphasis is upon this phrase.

322 ἀρκεῖν = ἐπαρκεῖν, as in *O. C.* 262.

323 ἐπεί, 'for *else*'; *i.e.*, εἰ μὴ ἐπεποίθη. So in *O. T.* 433 ἐπεὶ implies εἰ ἤδη.—**μακρὰν** means, 'so long as I actually have lived.' 'If I had not (hitherto) been confident, I should not have continued to live so long.'

324 Here, as in 316, **νῦν** is better than **νυν**. The Chorus wish Electra to cease speaking of Orestes, because they regard Chrysothemis as a partisan of Clytaemnestra and Aegisthus.—**δόμων**, gen. of the place whence, with **φέρουσαν**: cp. *Ph.* 613 ἄγοιντο νήσου: *O. T.* 152 Πυθῶνος.. ἔβας.

325 ὅμαιμον is further defined, as in 12: cp. 156. Lys. or. 32 § 4 ἀδελφοὶ...ὁμο-

Ch. I ask thee, then, what sayest thou of thy brother? Will he come soon, or is he delaying? I fain would know.

El. He promises to come; but he never fulfils the promise.

Ch. Yea, a man will pause on the verge of a great work.

El. And yet I saved *him* without pausing.

Ch. Courage; he is too noble to fail his friends.

El. I believe it; or I should not have lived so long.

Ch. Say no more now; for I see thy sister coming from the house, Chrysothemis, daughter of the same sire and mother, with sepulchral gifts in her hands, such as are given to those in the world below.

Chrysothemis.

Why, sister, hast thou come forth once more to declaim thus at the public doors? Why wilt thou not learn with any lapse of time to desist from vain indulgence of idle wrath? Yet this I know,—that I myself am grieved at our plight; indeed, could I find the strength, I would show what love I bear them.

ἔπειτ' ἂν) L: in marg., *ἐπεί τοι ἄν.—ἔξων ἐγώ*] Meineke conj. *ἔξων ἔτι.* **324** *μὴ νῦν* MSS.: *μή νυν* Monk and Blaydes. **325** *πατρὸς ταὐτοῦ*] *πατρός τ' αὐτοῦ* (made from *πατρὸς ταὐτοῦ*) L.—*φύσιν*] *φῦσαν* Γ, whence Fröhlich conj. *φῦσαν ἐκ ταὐτοῦ πατρός.* Mekler (in 6th Teubner ed. of Dind.) writes *κάσιν.* **329** *ἐλθοῦσα*] Nauck writes *ἑστῶσα.* Seebeck conj. *ἀλγοῦσα*: F. W. Schmidt, *οἰχνοῦσα.* **330** For *μακρῷ* Hartung conj. *γε τόδε.* **331** *γρ. ψυχῇι ματαίαι* L. **334** *φρονῶ*] *ι* has been erased after *ω* in L.

πάτριοι καὶ ὁμομήτριοι.—**φύσιν**, adverbial acc., 'by birth': cp. 1125:—*Tr.* 380 *πατρὸς μὲν οὖσα γένεσιν Εὐρύτου.*

326 Χρυσόθεμιν: the name occurs nowhere else in the play, except in v. 158. Eur. uses it once, *Or.* 23 Χρυσόθεμις Ἰφιγένειά τ' Ἠλέκτρα τ' ἐγώ. For the place of the name in the sentence, cp. 695.—**ἐντάφια**, *ἐναγίσματα*, offerings for the grave of Agamemnon, viz., (1) libations, *χοαί*, and (2) some other articles, such as flowers, and perhaps cakes, described at v. 434 by the word *κτερίσματα*, as distinct from *λουτρά*. Cp. v. 405 **ἔμπυρα** (n.). It is evident that, even if she is attended by a *πρόσπολος*, Chrysothemis carries some, at least, of the gifts in her own hands: cp. 431 *ὧν ἔχεις χεροῖν.*—For the tribrach in the 5th foot, cp. *O. T.* 719 n.

327 οἷα is nom. to **νομίζεται**, not acc., as though *φέρειν* were understood: cp. 691. To pay funeral rites was *τὰ νομιζόμενα ποιεῖν* (Aeschin. or. 1 § 14) or *φέρειν* (Dem. or. 18 § 243). Isae. or. 2 § 46 *ἐναγίζῃ αὐτῷ καθ' ἕκαστον ἐνιαυτόν.*

328 πρὸς θυρῶνος ἐξόδοις, close to the thoroughfare of the *θυρών* or vestibule (*O. T.* 1242): cp. Aesch. *Th.* 33 *πυλῶν ἐπ' ἐξόδοις.* These words go with **φωνεῖς**, while **ἐλθοῦσα** emphasises her boldness in seeking such publicity. As **αὖ** implies, she has often done so before; cp. 517 *ὅς σ' ἐπεῖχ' ἀεὶ | μή τοι θυραίαν γ' οὖσαν αἰσχύνειν φίλους.*

330 For the absence of caesura, cp. *Ph.* 101 n.

331 θυμῷ.. χαρίζεσθαι: cp. Antiphon *Tetr.* Γ. γ. § 2 (*μέθη*) *ἐπαίρει τῷ θυμῷ χαρίζεσθαι*: Eur. fr. 31 *ὀργῇ γὰρ ὅστις εὐθέως χαρίζεται | κακῶς τελευτᾷ.* So *O. C.* 855 *ὀργῇ χάριν δούς.* The verb *χαρίζομαι* is nowhere else used by Sophocles.

332 καίτοι τοσοῦτόν γ' οἶδα, as in *O. T.* 1455: cp. *Ai.* 441 *καίτοι τοσοῦτόν γ' ἐξεπίστασθαι δοκῶ.*—**κἀμαυτήν, ὅτι**, instead of *ὅτι κἀγώ*: cp. 520 f.: *Ph.* 444 *τοῦτον οἶσθ' εἰ ζῶν κυρεῖ;* (n.).

333 f. For the repeated **ἄν**, cp. *O. T.* 339 n.—**οἳ' αὐτοῖς φρονῶ**: cp. Ar. *Ach.* 446 *Τηλέφῳ δ' ἀγὼ φρονῶ.*

νῦν δ' ἐν κακοῖς μοι πλεῖν ὑφειμένῃ δοκεῖ,
καὶ μὴ δοκεῖν μὲν δρᾶν τι, πημαίνειν δὲ μή.
τοιαῦτα δ' ἄλλα καὶ σὲ βούλομαι ποεῖν.
καίτοι τὸ μὲν δίκαιον οὐχ ᾗ 'γὼ λέγω,
ἀλλ' ᾗ σὺ κρίνεις· εἰ δ' ἐλευθέραν με δεῖ
ζῆν, τῶν κρατούντων ἐστὶ πάντ' ἀκουστέα.
ΗΛ. δεινόν γέ σ' οὖσαν πατρὸς οὗ σὺ παῖς ἔφυς
κείνου λελῆσθαι, τῆς δὲ τικτούσης μέλειν.
ἅπαντα γάρ σοι τἀμὰ νουθετήματα
κείνης διδακτά, κοὐδὲν ἐκ σαυτῆς λέγεις.
ἔπειθ' ἑλοῦ γε θάτερ', ἢ φρονεῖν κακῶς,

335 Suidas *s. v. ὑφειμένοι* quotes these words, *πλεῖν δ' ἐν κακοῖς ὑφειμένῃ δοκεῖ*. **336** Hartung writes, *πημαίνειν δ' ἐμέ*. **337** ἄλλα Dindorf: ἀλλὰ MSS. and Ald.: Wecklein conj. *τοιαῦτα δ' ἂν/ ἅμα . . βουλοίμην*: Kayser, *τοιαῦτα δῆτα*: Hoffmann, *τοιαῦτα μᾶλλον*: Stürenburg, *τοιαῦτ', ἀδελφή*, which Nauck receives. **338** ᾗ 'γὼ made in L from *η 'γὼ*. **340** *ἀκοστέα* L, as in *Tr.* 431 *ἤκουσεν*.

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335 **ὑφειμένῃ**, *submisse*: cp. Eur. *Alc.* 524 *κατθανεῖν ὑφειμένην*, 'resigned to die.' Here the figurative **πλεῖν** gives a special sense to the partic., viz., 'with lowered sail.' So Ar. *Ran.* 1220 *ὑφέσθαι μοι δοκεῖ· | τὸ ληκύθιον γὰρ τοῦτο πνευσεῖται πολύ*. Plut. *Luc.* 3 *μεθ' ἡμέραν μὲν ὑφειμένοις πλέων τοῖς ἱστίοις καὶ ταπεινοῖς, νύκτωρ δὲ ἐπαιρομένοις*.

For the image, cp. Eur. *Med.* 524 *ἄκρουσι λαίφους κρασπέδοις* (with close-reefed sails) *ὑπεκφυγεῖν | τὴν σὴν στόμαργον, ὦ γύναι, γλωσσαλγίαν*: Ar. *Ran.* 997 *ἀλλ' ὅπως, ὦ γεννάδα, | μὴ πρὸς ὀργὴν ἀντιλέξεις, | ἀλλὰ συστείλας, ἄκροισι | χρώμενος τοῖς ἱστίοις κ.τ.λ.*: and conversely *Ant.* 715 *ναὸς ὅστις ἐγκρατῆ πόδα | τείνας ὑπείκει μηδέν*. Ovid *Epist.* 1. 8. 71 *moderatius opta, | Et voti, quaeso, contrahe vela tui*. Shakesp. *Henry VI.*, pt. iii, act 3 sc. 3. 5 'Now Margaret | Must strike her sail, and learn awhile to serve | Where kings command.'

336 **καὶ μὴ δοκεῖν κ.τ.λ.** Her thought is, *δοκεῖς μὲν δρᾶν τι, πημαίνειν δὲ οὔ*: 'you have merely the semblance of being active against our foes, without really harming them. I will not imitate you.' The first *μὴ* affects all that follows it. Such a combination of independent negatives is especially frequent in denials of illogical conduct; since Greek idiom loved to bring out a want of consistency by a parataxis with *μέν* and *δέ*. Thus Plat. *Alcib.* I. p. 124 C *ἐγὼ γάρ τοι οὐ περὶ μὲν σοῦ λέγω ὡς χρὴ παιδευθῆναι, περὶ δ' ἐμοῦ οὔ*. Dem. or. 18 § 179 *οὐκ εἶπον μὲν ταῦτα, οὐκ ἔγραψα δέ* ('I did not say these things and then fail to propose them'). Similar is *O. C.* 277 *καὶ μὴ θεοὺς τιμῶντες εἶτα τοὺς θεοὺς | †μοίραις†ποεῖσθε μηδαμῶς*.

337 **τοιαῦτα δ' ἄλλα.** She wishes Electra's behaviour to be a faithful copy of her own. Cp. Her. 1. 191 *τά περ ἡ τῶν Βαβυλωνίων βασίλεια ἐποίησε..., ἐποίεε καὶ ὁ Κῦρος ἕτερα τοιαῦτα*. Plat. *Rep.* 372 D *γηραιοὶ τελευτῶντες ἄλλον τοιοῦτον βίον τοῖς ἐκγόνοις παραδώσουσιν*.—The MS. **ἀλλὰ** is impossible. Thus placed, it could not have the 'appealing' force claimed for it by Schneidewin ('*Come*, thus do thou also'): cp. 411 n. It is strange that any doubts should be felt as to **ἄλλα** (cr. n.).

338 ff. **καίτοι τὸ μὲν δίκαιον κ.τ.λ.** Chrysothemis, like Ismene (*Ant.* 65), recognises the duty from which she shrinks. The poet's object is not to contrast a good with a base nature, but the heroic with the commonplace.—**κρίνεις**, decide, choose. The contrast is between the pronouns rather than between the verbs: thus the sense would be the same, if we had, *οὐχ ᾗ ἐγὼ κρίνω, ἀλλ' ᾗ σύ*. (Cp. *O. T.* 54 n.)—**εἰ . . με δεῖ**=*εἰ μέλλω*: cp. *O. T.* 1110 *εἰ χρή τι κἀμέ κ.τ.λ.*: *Tr.* 749 *εἰ χρὴ μαθεῖν σε*.—**ἐλευθέραν**, whereas Electra is a slave (1192).

ζῆν. A monosyllable, followed by a

But now, in these troubled waters, 'tis best, methinks, to shorten sail; I care not to seem active, without the power to hurt. And would that thine own conduct were the same! Nevertheless, right is on the side of thy choice, not of that which I advise; but if I am to live in freedom, our rulers must be obeyed in all things.

EL. Strange indeed, that thou, the daughter of such a sire as thine, shouldst forget him, and think only of thy mother! All thy admonitions to me have been taught by her; no word is thine own. Then take thy choice,—to be imprudent;

341 δεινόν γέ σ' οὖσαν] Blomfield and Monk conj. δεινὸν σέ γ' οὖσαν: Nauck, δεινὸν σὲ φῦσαν. **345—351** A. Schöll regards these seven verses as interpolated. Otto Jahn proposed to delete vv. 345, 346. Leutsch (*Philol.* XXXVIII. p. 159) thinks that something has been lost before v. 345, and also after v. 346. **345** ἔπειθ'] ἐπεί θ', made from ἔπειθ', L.—θάτερ', ἦ] θάτερον r, as Musgrave conj.—Blaydes conj. ἐπεὶ 'ξελοῦ γε θάτερον: Nauck, δυοῖν ἑλοῦ δὲ θάτερον.

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pause, can begin the verse even when, as here, it is non-emphatic: so *O. T.* 1448 **θοῦ**. But more often it has emphasis, as *O. T.* 546 **σοῦ**, *ib.* 986 **ζῇ**.—**πάντ'**, adv. (301).—**ἄκουστέα**: for the plur., cp. *Ant.* 677 f. **ἀμυντέα**...**ἠσσητέα** (n.).

341 δεινόν γε. For this γε in comment, cp. *Ph.* 1225 **δεινόν γε φωνεῖς** (n.).

342 τῆς...τικτούσης, as *O. T.* 1247, the pres. part. expressing the permanent relationship; cp. Eur. *Ion* 1560 **ἥδε τίκτει σ'** ('is thy mother'), and *O. T.* 437 n.

μέλειν: schol. **φροντίζειν**. The personal use of **μέλειν** was admitted by Aesch. (*Ag.* 370 **θεοὺς βροτῶν ἀξιοῦσθαι μέλειν**), and Eur. (*H. F.* 772 **θεοὶ τῶν ἀδίκων | μέλουσι**). We are not obliged to assume it here, nor in *Ai.* 688, **Τεύκρῳ τ', ἢν μόλῃ, σημήνατε | μέλειν μὲν ἡμῶν, εὐνοεῖν δ' ὑμῖν ἅμα**: but in both places it gives the simplest construction.

343 f. τἀμὰ νουθετήματα: the possessive pron. = an objective gen., **ἐμοῦ**: cp. *O. T.* 969 **τὠμῷ πόθῳ**: *O. C.* 332 **σῇ... προμηθίᾳ**.—**κείνης διδακτά**: cp. *Tr.* 934 **ἐκδιδαχθεὶς τῶν κατ' οἶκον**: *O. T.* 1437 **μηδενὸς προσήγορος**.—**ἐκ σαυτῆς**: cp. 885.

345—351 The text, which has been suspected (cr. n.), is sound; but the train of thought is somewhat obscured by compression.

'You forget your father, and care only for your mother. All your counsels to me come from her. Then (**ἔπειτα**),—that being so,—give up the attempt at a compromise. Make a *choice* (**ἑλοῦ γε**). You can be imprudent (**φρονεῖν κακῶς**),—as you say that I am,—and loyal to your dead father. Or you can be prudent (**φρονοῦσα**), and forgetful of him,—as you actually are; you who (**ἥτις**) say, indeed, that you would show your hatred of the murderers if you could; and yet, when I *do* resist them, you try to turn me from my purpose. You merely add the shame of cowardice to our woes.'

345 ἔπειθ', 'then,' 'after that'; *i.e.*, 'such being the case,'—that you side with Clytaemnestra. This use of the word in logical inference is not rare (cp. *Il.* 5. 812, 10. 243). Others render it: (1) 'Further'—which does not fit the context: or (2) 'And *yet*,' 'nevertheless,'—a sense which **ἔπειτα** seldom bears except in a question; *e.g.*, Eur. *Alc.* 821 f. ΘΕ. **γυνὴ μὲν οὖν ὄλωλεν Ἀδμήτου, ξένε.** ΗΡ. **τί φῄς; ἔπειτα δῆτά μ' ἐξενίζετε;** Nor is that sense so suitable here.

ἑλοῦ γε. The effect of γε is merely to emphasise the verb,—opposing a definite *choice* to a compromise. Cp. 411 **συγγένεσθέ γ'**: 1035 **ἐπίστω γ'**. When γε is thus added to the imperative, it is more often in such combinations as **ὅρα γε μήν** (*O. C.* 587), or **παῦσαί γε μέντοι** (*Ai.* 483).

φρονεῖν κακῶς, to be imprudent. The chief theme of the timid sister's speech (328—340) has been prudence; as in 994 she insists on **τὴν εὐλάβειαν**, and Electra says (1027) **ζηλῶ σε τοῦ νοῦ, τῆς δὲ δειλίας στυγῶ**.

Other explanations are:—(1) 'Choose to be thought either *lost to right feeling*, or, if you have such feeling, then at least *forgetful* of your duty.' (2) 'Choose to seem either *unintelligent* (if you are

ἢ τῶν φίλων φρονοῦσα μὴ μνήμην ἔχειν·
ἥτις λέγεις μὲν ἀρτίως ὡς, εἰ λάβοις
σθένος, τὸ τούτων μῖσος ἐκδείξειας ἄν·
ἐμοῦ δὲ πατρὶ πάντα τιμωρουμένης
οὔτε ξυνέρδεις τήν τε δρῶσαν ἐκτρέπεις.
οὐ ταῦτα πρὸς κακοῖσι δειλίαν ἔχει;
ἐπεὶ δίδαξον, ἤ μάθ' ἐξ ἐμοῦ, τί μοι
κέρδος γένοιτ' ἂν τῶνδε ληξάσῃ γόων;
οὐ ζῶ; κακῶς μέν, οἶδ', ἐπαρκούντως δ' ἐμοί.
λυπῶ δὲ τούτους, ὥστε τῷ τεθνηκότι
τιμὰς προσάπτειν· εἴ τις ἔστ' ἐκεῖ χάρις.
σὺ δ' ἡμὶν ἡ μισοῦσα μισεῖς μὲν λόγῳ,
ἔργῳ δὲ τοῖς φονεῦσι τοῦ πατρὸς ξύνει.
ἐγὼ μὲν οὖν οὐκ ἄν ποτ', οὐδ' εἴ μοι τὰ σὰ
μέλλοι τις οἴσειν δῶρ', ἐφ' οἷσι νῦν χλιδᾷς,
τούτοις ὑπεικάθοιμι· σοὶ δὲ πλουσία
τράπεζα κείσθω καὶ περιρρείτω βίος.
ἐμοὶ γὰρ ἔστω τοὐμὲ μὴ λυπεῖν μόνον

346 μὴ μνήμην] Kayser conj. καὶ μνείαν. **347** λέγεις] λέγοις E. **351** δειλίαν] Michaelis conj. μωρίαν. Leutsch supposes a lacuna after this v. **354** ἐπαρκούντως MSS., and Ald.: ἀπαρκούντως Thomas Mag. *s. v.* ἀπαρκεῖ (p. 24. 16), which Dindorf and Nauck adopt.—δ' ἐμοί Brunck: δέ μοι MSS. [Thomas Mag., *l.c.*, Σοφοκλῆς· ἀπαρκούντως ἐμοί.] **355 f.** Transposed in L, the right order being

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merely the blind instrument of our rulers); or, if you act with clear understanding (φρονοῦσα),—thinking to benefit me,—at least forgetful of your father.' Both these views assume that the question is merely between two interpretations which might be placed on the present conduct of Chrysothemis. But Electra is putting the dilemma between imprudent loyalty and prudent disloyalty.

346 τῶν φίλων, meaning esp. her father: cp. 241 γονέων: 652 φίλοισι. (In 368, however, φίλους = Electra and Orestes.)

347 f. ἥτις, causal, because v. 346 describes the course which she is actually taking. The words λέγεις μὲν..ἐκδείξειας ἄν correspond with **φρονοῦσα**, as illustrating her prudence; while 349 f. explain the sense in which she forgets her father.—**μῖσος**: Electra puts bluntly what Chrysothemis veiled by the euphemism οἱ' αὐτοῖς φρονῶ (334).

349 πάντα, adv.—τιμωρουμένης: the midd., as in 399, where the active would be normal. 'To avenge one' is usu. τιμωρεῖν τινι (the accus., denoting the person chastised, being often omitted), as *O. T.* 136 γῇ τῇδε τιμωροῦντα. 'To *punish* a person' is usu. τιμωρεῖσθαί τινα (to which a dat. of the person avenged can be added): *Ph.* 1258 ὅς σε τιμωρήσεται. Conversely in *O. T.* 107, 140 τιμωρεῖν = τιμωρεῖσθαι.

350 οὔτε...τε: cp. *O. C.* 1397 n.: *Ph.* 1321 f., 1363.—**τήν τε δρῶσαν**: more pointed here than ἐμέ τε δρῶσαν: '*her* who *does* act.'

351 πρὸς κακοῖσι, 'in addition to the miseries' of the family.—Not:—'Do not these things involve cowardice in addition to being base?' That would require πρὸς τῷ κακῷ, as Plat. *Crito* p. 46 A μὴ ἅμα τῷ κακῷ καὶ αἰσχρὰ ᾖ (= ἅμα τῷ κακὰ εἶναι).—**δειλίαν ἔχει**, cp. Dem. or. 18 § 279 τὸ δὲ δὴ καὶ τοὺς πρὸς ἐμὲ αὐτὸν ἀγῶνας ἐάσαντα νῦν ἐπὶ τόνδ' ἥκειν καὶ πᾶσαν ἔχει κακίαν.

352 ἐπεί, *i.e.*, if there be indeed any good in such counsels. Cp. 323. For

or prudent, but forgetful of thy friends: thou, who hast just said that, couldst thou find the strength, thou wouldst show thy hatred of them; yet, when I am doing my utmost to avenge my sire, thou givest no aid, but seekest to turn thy sister from her deed.

Does not this crown our miseries with cowardice? For tell me,—or let me tell thee,—what I should gain by ceasing from these laments? Do I not live?—miserably, I know, yet well enough for me. And I vex *them*, thus rendering honour to the dead, if pleasure can be felt in that world. But thou, who tellest me of thy hatred, hatest in word alone, while in deeds thou art with the slayers of thy sire. I, then, would never yield to them, though I were promised the gifts which now make thee proud; thine be the richly-spread table and the life of luxury. For me, be it food enough that I do not wound mine

indicated by β′ and α′.—*τεθνηκότι*] *o* from *ω* in L. **357** *ἡμὶν* from *ἡμῖν* L.—For *ἡμὶν ἡ*, Gomperz conj. *ἡ λίαν*. **359** *οὖν* was omitted by the scribe of L, but has been added above the line by a late hand: it is omitted in L^2 (=Lb).—*εἴ μοι τὰ σά*] Wecklein conj. *εἰ δὶς τόσα*: Tournier, *εἴ μοι τόσα*, with *ὅσοισι* for *ἐφ' οἷσι* in 360. **360** *μέλλοι*] *μέλλει* E, Γ. **362** *περιρρείτωι* L. **363** *τοὐμὲ μὴ λυπεῖν*] The 1st hand in L wrote *τοῦ μὲ* (not *με*) *μὴ λυπεῖν*: then *τοῦ* was altered to *τὸν* (*sic*), to avoid blotting in the erasure over *υ*. The other MSS. have either *τοὐμὲ* (as A),—sometimes written *τοὔμε*,—or *τοῦ με* (as Γ). For con-

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this controversial *ἐπεί* with the imperat., see *O. T.* 390, *O. C.* 969.—**ἢ μάθ' ἐξ ἐμοῦ**: cp. 565 *ἢ 'γὼ φράσω*. For the parenthesis, Schneid. cp. Eur. *Cycl.* 121 *σπείρουσι δ', ἢ τῷ ζῶσι, Δήμητρος στάχυν*.

354 **ἐπαρκούντως** occurs nowhere else in classical Greek: though, as Dindorf notes, it is cited by the grammarian Joannes Philoponus (7th cent. A.D.) in his *τονικὰ παραγγέλματα*, p. 39. 17. But the corresponding sense of *ἐπαρκεῖν*, though rare, is well-attested: Solon fr. 5, 1 *τόσον κράτος, ὅσσον ἐπαρκεῖ*. It seems unnecessary, then, to read *ἀπαρκούντως*.

356 **προσάπτειν**, render as a tribute: cp. *Il.* 24. 110 *τόδε κῦδος Ἀχιλλῆι προτιάπτω*. Pind. *N.* 8. 36 *ὡς παισὶ κλέος | μὴ τὸ δύσφαμον προσάψω*. Plat. *Soph.* 231 A *μὴ μεῖζον αὐτοῖς προσάπτωμέν γέρας*.

εἴ τις ἔστ' ἐκεῖ χάρις, if any gratification can be felt in the nether world,—*ὅπου τὸ χαίρειν μηδαμοῦ νομίζεται* (Aesch. *Eum.* 423). For *ἐκεῖ=ἐν Ἅιδου*, cp. *Ai.* 855, *Ant.* 76.

357 f. **ἡμὶν**, ethic dat., (thou, whom I am asked to regard as hating,) 272.—**ξύνει**, here='art their *ally*': whereas in 263 the same phrase, applied to Electra, means merely that she dwells in the same house.

359 f. **τὰ σά.. δῶρ'**, the privileges (in regard to soft living) which the rulers confer upon her.—**ἐφ' οἷσι**, as in 333, instead of the simple dat.—**χλιδᾷς**, *superbis*. Eur. fr. 986 *πλούτῳ χλιδῶσα θνητὰ δή, γύναι, φρόνει*.

361 f. **ὑπεικάθοιμι**: on these forms, see *O. T.* 651 n.—**πλουσία**: in contrast with the *κεναὶ τράπεζαι* of 192.—**περιρρείτω**, be superabundant; a sense of *περιρρεῖν* not elsewhere found in Greek of this age; but cp. Plut. *Per.* 16 (referring to the domestic economy of Pericles), *οὐδενὸς οἷον* (as is usual) *ἐν οἰκίᾳ μεγάλῃ καὶ πράγμασιν ἀφθόνοις περιρρέοντος*.

363 f. **τοὐμὲ μὴ λυπεῖν**: 'For me, let it be food enough that I do not pain myself (by a base compliance with the murderers)': *ἐμὲ* for *ἐμαυτήν*, as *ἐμοί* for *ἐμαυτῷ* in *Ant.* 736 *ἄλλῳ γὰρ ἢ 'μοὶ χρὴ με τῆσδ' ἄρχειν χθονός*; For the figurative sense of *βόσκημα*, cp. Aesch. *Ch.* 26 *δι' αἰῶνος δ' ἰυγμοῖσι βόσκεται κέαρ*. The phrase *λυπεῖν ἑαυτόν* seems to have been familiar: Eur. *Cycl.* 336 *ὡς τοὐμπιεῖν γε καὶ φαγεῖν τούφ' ἡμέραν, | Ζεὺς οὗτος ἀν-*

βόσκημα· τῆς σῆς δ' οὐκ ἐρῶ τιμῆς τυχεῖν.
οὐδ' ἂν σύ, σώφρων γ' οὖσα. νῦν δ' ἐξὸν πατρὸς
πάντων ἀρίστου παῖδα κεκλῆσθαι, καλοῦ
τῆς μητρός· οὕτω γὰρ φανεῖ πλείστοις κακή,
θανόντα πατέρα καὶ φίλους προδοῦσα σούς.
ΧΟ. *μηδὲν πρὸς ὀργὴν πρὸς θεῶν· ὡς τοῖς λόγοις*
ἔνεστιν ἀμφοῖν κέρδος, εἰ σὺ μὲν μάθοις
τοῖς τῆσδε χρῆσθαι, τοῖς δὲ σοῖς αὖτη πάλιν.
ΧΡ. *ἐγὼ μέν, ὦ γυναῖκες, ἠθάς εἰμί πως*
τῶν τῆσδε μύθων· οὐδ' ἂν ἐμνήσθην ποτέ,
εἰ μὴ κακὸν μέγιστον εἰς αὐτὴν ἰὸν
ἤκουσ', ὃ ταύτην τῶν μακρῶν σχήσει γόων.
ΗΛ. *φέρ' εἰπὲ δὴ τὸ δεινόν· εἰ γὰρ τῶνδέ μοι*
μεῖζόν τι λέξεις, οὐκ ἂν ἀντείποιμ' ἔτι.
ΧΡ. *ἀλλ' ἐξερῶ σοι πᾶν ὅσον κάτοιδ' ἐγώ.*
μέλλουσι γάρ σ', εἰ τῶνδε μὴ λήξεις γόων,
ἐνταῦθα πέμψειν ἔνθα μή ποθ' ἡλίου
φέγγος προσόψει, ζῶσα δ' ἐν κατηρεφεῖ

jectures, see Appendix. **364** *τυχεῖν*] λαχεῖν E, Pal., Vindobonensis. In L a later hand has written λα over *τυχεῖν*. **365** *νῦν δ'*] In L *δ'* has been inserted by S. **367** *οὕτωι* L.—*πλείστοις*] Nauck writes *πλεῖστον*. **371** *αὕτη* r: *αὐτὴ* L. **372** *εἰμί* made in L from *εἰ μή*. **373** *οὐδ'*] Triclinius wrote *κοὐκ* (T, with *δ'* superscript, and E as corrected): Brunck, *κοὐδ'*. **374** *αὐτὴν*]

θρώποισι τοῖσι σώφροσι, | λυπεῖν δὲ μηδὲν αὐτόν: Eur. (?) fr. 174 (Nauck) *μὴ οὖν ἔθελε λυπεῖν σαυτόν* (where Hermann conjectured *μή νυν θέλε | λυπεῖν σεαυτόν*). The tone of the phrase here is explained by the context. In the preceding verses Electra has fully set forth her view: now she is summing it up, in words suited to a hearer of whose sympathy she despairs. 'Enough for me if I do not offend my own sense of right'; *i.e.*, 'I must obey my own instincts,—as you follow yours.'

Remark the resemblance to the passage where Antigone—summing up her position—compares the *moral pain* of neglecting her duty with those penalties which she contemns:—*κείνοις ἂν ἤλγουν· τοῖσδε δ' οὐκ ἀλγύνομαι* (*Ant.* 468). There, too, we have a Sophoclean triad of clauses, the third echoing the first,—as *τῆς σῆς δ' οὐκ ἐρῶ τιμῆς τυχεῖν* here reiterates the sense of *σοὶ δὲ πλουσία... βίος* (n. on *Ant.* 465 ff.).

One of the scholia recognises the traditional reading, and explains it correctly: —*τοῦτο μόνον ἐμὲ βοσκέτω, τὸ μὴ λυπεῖν ἐμὲ αὐτήν, εἰ* ('as I should do, if') *τοῖς φονεῦσι τοῦ πατρὸς πείθεσθαι ἀναγκασθήσομαι.*—The conjectures have been numerous: see Appendix.

365 *οὐδ' ἂν σὺ κ.τ.λ.*, *sc.* *ἐρῴης* (or *ἤρας*), as *οὖσα*=*εἰ εἶης* (or *ἦσθα*): for the ellipse of a verb after *ἄν*, cp. *Tr.* 462, *Ph.* 115.

366 *παῖδα*, where the dat. *παιδὶ* is also admissible: cp. *Ant.* 838 n.—*κεκλῆσθαι*: cp. fr. 83 *καταρκεῖ τοῦδε κεκλῆσθαι πατρός*. By forgetting her duty to her father, she as it were repudiates him, and will be known only as Clytaemnestra's daughter. Here (as in 341 f.) it is implied that the paternal claim on filial piety is naturally stronger than the maternal (Aesch. *Eum.* 658 ff.: Eur. *Or.* 552 f.). In the case of a son, *τὸ μητρὸς καλεῖσθαι* conveyed a reproach of effeminacy: thus in Soph. fr. 139 (from a satyr-play) a boy is described as now too old *μητρὸς καλεῖσθαι παῖδα, τοῦ πατρὸς παρόν*. (See, too, Eur. *El.* 933 ff.)

own conscience; I covet not such privilege as thine,—nor wouldst thou, wert thou wise. But now, when thou mightest be called daughter of the noblest father among men, be called the child of thy mother; so shall thy baseness be most widely seen, in betrayal of thy dead sire and of thy kindred.

CH. No angry word, I entreat! For both of you there is good in what is urged,—if thou, Electra, wouldst learn to profit by her counsel, and she, again, by thine.

CHR. For my part, friends, I am not wholly unused to her discourse; nor should I have touched upon this theme, had I not heard that she was threatened with a dread doom, which shall restrain her from her long-drawn laments.

EL. Come, declare it then, this terror! If thou canst tell me of aught worse than my present lot, I will resist no more.

CHR. Indeed, I will tell thee all that I know. They purpose, if thou wilt not cease from these laments, to send thee where thou shalt never look upon the sunlight, but pass thy days

Tournier conj. *ἡμᾶς*. **376** *εἰ γὰρ*] Elms. conj. *εἰ δὲ* (*ad O. C.* p. 115: *Edin. Rev.* XIX. p. 79). **378** *ἐξερῶ σοι* L (with *τ* over *σ* from a later hand), L^2 (= Lb), and Ald.: *ἐξερῶ τοι* A and others. **379** *λήξεις*] L has *λήξεισ* made from *λήξεισ* (or *λήξοισ*?). *λήξοις* r, and Ald.—*γόων*] *γρ. καὶ λόγων* schol. in L. **380** *μή ποθ'*] Nauck writes *μηκέθ'*. **381** *προσόψει*] *κατόψει* Eustathius p. 1839. 61.—*κατηρεφεῖ*] Nauck conj. *κατώρυχι* or *κατωρυχεῖ*.

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367 πλείστοις: as below, in vv. 975—985, she imagines how she and her sister, if they act nobly, will be praised by all.

369 μηδέν, *sc.* *εἴπῃς*: **πρὸς ὀργήν**, 'angrily'; like *πρὸς βίαν*, *πρὸς ἡδονήν*, etc. (*Ph.* 90 n.): Ar. *Ran.* 856 *σὺ δὲ μὴ πρὸς ὀργήν, Αἰσχύλ', ἀλλὰ πραόνως | ἔλεγχ'*.

370 ἀμφοῖν is best taken as dat. fem., 'for both of you,' 'on both your parts': though (notwithstanding its position) it could be also gen. fem. The objection to taking it as dat. masc. with **τοῖς λόγοις** is that the noun or pron. joined to *ἄμφω* or *ἀμφοτέρω* is usu. dual, as *O. C.* 483 *ἐξ ἀμφοῖν χεροῖν*, *O. T.* 683 *ἀμφοῖν ἀπ' αὐτοῖν*. Similarly *ἀμφότεροι* usu. takes a plur.; for *Il.* 21. 115 *χεῖρε πετάσσας | ἀμφοτέρας* is exceptional. A discrepancy in the number of the verb is more frequent, as Plat. *Rep.* 478 A *δυνάμεις δὲ ἀμφότεραί ἐστον*.

371 τῆσδε...αὕτῃ, referring to the same person, as *Ph.* 841 *τοῦδε...τοῦτον* (n.). Electra is in need of caution, and Chrysothemis of loyalty. For **πάλιν**, cp. 1434.

372 f. ἐγὼ μὲν: 251 n.—**πως**, *fere*: *Ai.* 327 *τοιαῦτα γάρ πως καὶ λέγει κὠδύρεται*.—**μύθων**, in a disparaging sense, as Eur. *Andr.* 744 *τοὺς σοὺς δὲ μύθους ῥᾳδίως ἐγὼ φέρω*.

373 οὐδ', 'nor.' Brunck wrote **κοὐδ'**, wishing *οὐδέ* to mean 'not even' (cp. *O. C.* 1429 *οὐδ' ἀγγελοῦμεν φλαῦρα*). But this is unnecessary, esp. as **ποτέ** follows.

374 f. ἰὸν: cp. *O. C.* 1771 *ἰόντα φόνον | τοῖσιν ὁμαίμοις*.—**σχήσει**: 223.

376 τὸ δεινὸν: so Antigone to Ismene, *Ant.* 95 *ἔα με.. | παθεῖν τὸ δεινὸν τοῦτο*.—**εἰ γὰρ τῶνδέ μοι**. Elmsley proposed *δὲ* instead of *γάρ*. But the spondee can stand in the 5th foot, since **εἰ** coheres with the following words (the metrical effect being as that of one word, *e.g.* *ἐξαιρούμενον*): so *O. C.* 115 *ἐν γὰρ τῷ μαθεῖν*.

379 γάρ, prefatory: 32.—**γόων**, though v. 375 ends with the same word: cp. 161, 163 (*γᾶ...γᾶν*). This may have prompted the weak *v. l.* **λόγων**.

380 ff. ἐνταῦθα = *ἐνταυθοῖ*, as in *Tr.* 1193.—**ἔνθα μή ποτε...προσόψει**: cp. 436: *O. T.* 1412 *ἐκρίψατ', ἔνθα μήποτ' εἰσόψεσθ' ἔτι*: *Tr.* 800, *Ai.* 659.—**ζῶσα**, implying that it will be a living death; cp. *Ant.* 888 *ζῶσα τυμβεύειν*.

κατηρεφεῖ, lit. 'roofed over'; the *στέγη* meant is a vault or dungeon, not a natural cavern (though the adj. would suit that

στέγῃ χθονὸς τῆσδ' ἐκτὸς ὑμνήσεις κακά.
πρὸς ταῦτα φράζου, καί με μή ποθ' ὕστερον
παθοῦσα μέμψῃ· νῦν γὰρ ἐν καλῷ φρονεῖν.
ΗΛ. ἦ ταῦτα δή με καὶ βεβούλευνται ποεῖν;
ΧΡ. μάλισθ'· ὅταν περ οἰκαδ' Αἴγισθος μόλῃ.
ΗΛ. ἀλλ' ἐξίκοιτο τοὐδέ γ' οὕνεκ' ἐν τάχει.
ΧΡ. τίν', ὦ τάλαινα, τόνδ' ἐπηράσω λόγον;
ΗΛ. ἐλθεῖν ἐκεῖνον, εἴ τι τῶνδε δρᾶν νοεῖ.
ΧΡ. ὅπως πάθῃς τί χρῆμα; ποῦ ποτ' εἶ φρενῶν;
ΗΛ. ὅπως ἀφ' ὑμῶν ὡς προσώτατ' ἐκφύγω.
ΧΡ. βίου δὲ τοῦ παρόντος οὐ μνείαν ἔχεις;
ΗΛ. καλὸς γὰρ οὑμὸς βίοτος ὥστε θαυμάσαι.
ΧΡ. ἀλλ' ἦν ἄν, εἰ σύ γ' εὖ φρονεῖν ἠπίστασο.
ΗΛ. μή μ' ἐκδίδασκε τοῖς φίλοις εἶναι κακήν.
ΧΡ. ἀλλ' οὐ διδάσκω· τοῖς κρατοῦσι δ' εἰκαθεῖν.
ΗΛ. σὺ ταῦτα θώπευ'· οὐκ ἐμοὺς τρόπους λέγεις.
ΧΡ. καλόν γε μέντοι μὴ 'ξ ἀβουλίας πεσεῖν.

382 χθονὸς] Nauck writes πόλεως. For στέγῃ χθονὸς Wilamowitz conj. θόλῳ στέγης (*Hermes* XIV. p. 176).—ἐκτὸς] Schenkel conj. ἐντὸς.—κακά] Wecklein conj. τὰ σά (*Ars* p. 55). **383** καί με] Blaydes conj. κοῦ με. **385** ἦ ταῦτα δή με L, with most MSS., and Ald.: ἦ ταῦτα γάρ με Triclinius (T, with a few of the later MSS.),

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also). So the sepulchral chamber of Antigone is a κατηρεφὴς τύμβος (*Ant.* 885, n.: cp. *ib.* 774, and 891).

χθονὸς τῆσδ' ἐκτὸς, because the usurpers might well fear the sympathy which disaffected Mycenaeans (like the women of the Chorus) would feel with Electra. Some critics seek to alter the text (cr. n.), thinking that the prison ought to be either in or near the house, or at least in Argolis. But they have overlooked Electra's own words in 391, referring to this threat—ὅπως ἀφ' ὑμῶν ὡς προσώτατ' ἐκφύγω.

ὑμνήσεις, *decantabis:* cp. *Ant.* 658 πρὸς ταῦτ' ἐφυμνείτω Δία | ξύναιμον. *Ai.* 292 βαί', ἀεὶ δ' ὑμνούμενα.

383 f. πρὸς ταῦτα is often joined to the imperat. in warning or menace; cp. 820; *O. T.* 426; *O. C.* 455; *Ant.* 658; *Ai.* 971, 1066, 1115.

Nauck reads **κοῦ**, the conjecture of Blaydes. But **καί** is right. She says, 'reflect (now), and *do not* blame me after the event.' This is manifestly fitter than, 'reflect, and you *will not* blame me,' etc.

ἐν καλῷ, εὔκαιρον schol.: Xen. *H.* 4. 3. 5 νομίσαντες οὐκ ἐν καλῷ εἶναι πρὸς τοὺς ὁπλίτας ἱππομαχεῖν: so, too, Eur. *Heracl.* 971, etc. Cp. καλόν (ἐστι) = καίριον in *Ph.* 1155; and εἰς καλόν = καιρίως in *O. T.* 78.

385 ἦ ταῦτα δή κ.τ.λ. The formula ἦ..δή expresses lively surprise, just as in *Ph.* 565 ἦ ταῦτα δὴ Φοίνιξ τε χοὶ ξυνναυβάται | ..δρῶσιν..; There is no reason for preferring ἦ...γάρ (cr. n.), which is slightly less animated. It may be noticed that ἦ γάρ, as used by Sophocles, usually asks whether an inference from the previous speaker's words is correct ('am I to understand that...'): see *e.g. O. T.* 1000, 1039, 1173; *Ph.* 248, 322, 654. But here the question is virtually no more than an astonished comment.

καὶ βεβούλευνται: καί emphasises the verb: cp. *Ant.* 726 οἱ τηλικοίδε καὶ διδαξόμεσθα δή..; *O. T.* 772 n. For the perf. pass. with middle force, cp. 947.

387 ἀλλ' ἐξίκοιτο: cp. *O. C.* 44 ἀλλ' ἵλεφ...δεξαίατο.—**τοὐδέ γ' οὕνεκ'**, 'for that matter,' 'if that is all'; cp. 605, 787: *O. C.* 22 n.

388 τίνα...τόνδ'; cp. *Tr.* 184 τίν'

in a dungeon beyond the borders of this land, there to chant thy dreary strain. Bethink thee, then, and do not blame me hereafter, when the blow hath fallen; now is the time to be wise.

EL. Have they indeed resolved to treat me thus?
CHR. Assuredly, whenever Aegisthus comes home.
EL. If that be all, then may he arrive with speed!
CHR. Misguided one! what dire prayer is this?
EL. That he may come, if he hath any such intent.
CHR. That thou mayst suffer—what? Where are thy wits?
EL. That I may fly as far as may be from you all.
CHR. But hast thou no care for thy present life?
EL. Aye, my life is marvellously fair.
CHR. It might be, couldst thou only learn prudence.
EL. Do not teach me to betray my friends.
CHR. I do not,—but to bend before the strong.
EL. Thine be such flattery: those are not my ways.
CHR. 'Tis well, however, not to fall by folly.

preferred by Elmsley (*Med.* 678), and adopted by Nauck and Blaydes.—*με* L, A, etc.: *μοι* r, and Ald.—*βεβούλευνται*] *βεβούλευται* 1st hand in Γ.—*ποεῖν* L. There is room for *ι* after *ο*, but no trace of it: cp. 319. **387** *οὕνεκ'*] *εἵνεκ'* L^2 (=Lb). **391** *προσώτατ' ἐκφύγω*] Lud. Dindorf conj. *προσωτάτω φύγω*. **395** *φίλοις.. κακήν*] C. Hartung conj. *κακοῖς.. φίλην*. **396** *εἰκαθεῖν* Elms.: *εἰκάθειν* MSS.

εἶπας, ὦ γεραιέ, τόνδε μοι λόγον; O. C. 68 n.—**τάλαινα**, 'misguided,' as Ismene says to Antigone, *οἶμοι ταλαίνης* (*Ant.* 82).

389 εἴ τι τῶνδε, with a shade of irony, 'anything of this kind': *O. C.* 1034 *νοεῖς τι τούτων; O. T.* 1140 *λέγω τι τούτων κ.τ.λ.*

390 ποῦ ποτ' εἶ φρενῶν; Cp. *Ant.* 42 *ποῦ γνώμης ποτ' εἶ*; (n.).

391 ὅπως without *ἄν*, as in 688.—**ὑμῶν**, bitterly identifying her sister with her foes, whom she has hitherto called '*them*' (348, 355, 361).—**προσώτατ'**. Several recent editions read **προσωτάτω φύγω** with L. Dindorf, on the ground that this was the correct form of the superl. adv. It is certainly the only form which elsewhere occurs in classical Attic. But Herodotus, at least, could say *προσώτατα ἀπικέσθαι* (2. 103); as also *τὰ ἀνώτατα* (2. 125), *οἱ...κατώτατα ἑστεῶτες* (7. 23), where an Attic writer would have used *ἀνωτάτω, κατωτάτω*. Pindar has *περαίτερον ἄλλων* (*O.* 8. 63), instead of *περαιτέρω*. Thucydides uses *ἐγγύτατα* (1. 13 etc.) even more frequently than *ἐγγυτάτω* (3. 38 etc.). It seems rash, then, to assert that Sophocles could not possibly have used *προσώτατα*, especially when it is so decidedly commended by euphony.

392 βίου...τοῦ παρόντος, as compared with the life in the vault (3ˣ1). Electra herself had said that it sufficed for her (354).

393 καλὸς γὰρ κ.τ.λ. For this use of *γὰρ* in a sarcastic retort, cp. Ar. *Ach.* 71, where the *πρέσβυς* has described himself and his colleagues as *ἀπολλύμενοι*, and Dicaeopolis rejoins, *σφόδρα γὰρ ἐσῳζόμην ἐγώ κ.τ.λ.*—**θαυμάσαι**: cp. Thuc. 1. 138 *ἄξιος θαυμάσαι*.

395 τοῖς φίλοις, *i.e. τῷ πατρί*, as in 346.

396 εἰκαθεῖν: cp. 361 n.

397 ταῦτα, cogn. acc., *ταύτην τὴν θωπείαν*. For the verb, cp. *O. C.* 1336.—**οὐκ ἐμοὺς κ.τ.λ.**: *ἐμοὺς* is predicative, like *τίν'* in 388 (n.).

398 γε emphasises **καλόν**: **μέντοι** = 'however': *O. T.* 442 n.—**μὴ ξ**. The crasis of *μή* with *ἐκ* occurs also in *Ai.* 278, *O. T.* 1075, *Ph.* 467, *Tr.* 727, 1235.—**πεσεῖν**, to be ruined; as *O. T.* 50, 146, 376: *O. C.* 395.

ΗΛ. πεσούμεθ', εἰ χρή, πατρὶ τιμωρούμενοι.
ΧΡ. πατὴρ δὲ τούτων, οἶδα, συγγνώμην ἔχει.
ΗΛ. ταῦτ' ἐστὶ τἄπη πρὸς κακῶν ἐπαινέσαι.
ΧΡ. σὺ δ' οὐχὶ πείσει καὶ συναινέσεις ἐμοί;
ΗΛ. οὐ δῆτα· μή πω νοῦ τοσόνδ' εἴην κενή.
ΧΡ. χωρήσομαί τἄρ' οἵπερ ἐστάλην ὁδοῦ.
ΗΛ. ποῖ δ' ἐμπορεύει; τῷ φέρεις τάδ' ἔμπυρα;
ΧΡ. μήτηρ με πέμπει πατρὶ τυμβεῦσαι χοάς.
ΗΛ. πῶς εἶπας; ἦ τῷ δυσμενεστάτῳ βροτῶν;
ΧΡ. ὃν ἔκταν' αὐτή· τοῦτο γὰρ λέξαι θέλεις.
ΗΛ. ἐκ τοῦ φίλων πεισθεῖσα; τῷ τοῦτ' ἤρεσεν;
ΧΡ. ἐκ δείματός του νυκτέρου, δοκεῖν ἐμοί.
ΗΛ. ὦ θεοὶ πατρῷοι, συγγένεσθέ γ' ἀλλὰ νῦν.
ΧΡ. ἔχεις τι θάρσος τοῦδε τοῦ τάρβους πέρι;
ΗΛ. εἴ μοι λέγοις τὴν ὄψιν, εἴποιμ' ἂν τότε.
ΧΡ. ἀλλ' οὐ κάτοιδα πλὴν ἐπὶ σμικρὸν φράσαι.

399 τιμωρούμεναι Γ. **404** χωρήσομαι] L has ο in an erasure (from ω). **405** ποῖ δ'] ποῦ δ' r. L has the μ of ἐμπορεύηι in an erasure (from νΐ).—ποῖ φέρεισ L, with most MSS., and Ald.: τῷ φέρεις r (including T). τῷ may have been due to Triclinius.—τάδ' ἔμπυρα] Nauck and Blaydes conj. κτερίσματα. **407** ἦ made in L from εἰ. ἡ r. **408** ὃν ἔκταν'] ὅν γ' ἔκταν' Monk. **409** τῷ] Herwerden

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399 A woman, speaking of herself in the plur., uses the masc.: *Ant.* 926 *παθόντες ἂν ξυγγνοῖμεν ἡμαρτηκότες.*

400 **συγγνώμην.** Ismene defends herself by a like excuse,—*αἰτοῦσα τοὺς ὑπὸ χθονὸς | ξύγγνοιαν ἴσχειν* (*Ant.* 65).

401 **τἄπη**, maxims, sentiments: cp. Aesch. *Th.* 717 *οὐκ ἄνδρ' ὁπλίτην τοῦτο χρὴ στέργειν ἔπος.*—**πρὸς κακῶν**, it befits them: for this use of *πρός*, cp. *Ai.* 319, 581, 1071.

403 **μή πω**, ironical; cp. Eur. *Hec.* 1278 *μή πω μανείη Τυνδαρὶς τοσόνδε παῖς*: id. *Med.* 365 *ἀλλ' οὔ τι ταύτῃ ταῦτα· μὴ δοκεῖτέ πω.*

404 **οἵπερ..ὁδοῦ.** The gen. is partitive, just as in 1035 *οἵ..ἁτιμίας.* The only peculiarity is that *ὁδοῦ* is used in an abstract sense,—'to that point of *journeying*';—as we might have *οἵ πορείας*, or *οἵ πλανημάτων.*

405 **τῷ φέρεις.** ποῖ has better authority than τῷ (cr. n.), but the latter is certainly to be preferred here.—**ἔμπυρα** probably refers to some articles of food, perhaps cakes, which she (or a handmaid) was carrying to be burned at the grave (cp. 326 n.). Thus Lucian, speaking of offerings to the dead, says (*Charon* 22), *καίουσί τε τὰ πολυτελῆ δεῖπνα, καὶ ἐς τὰ ὀρύγματα οἶνον καὶ μελίκρατον, ὡς γοῦν εἰκάσαι, ἐκχέουσιν.* Chrysothemis, in her reply, naturally speaks of the *χοαί*, since they formed the most characteristic part of the rite. But it seems impossible that the word *ἔμπυρα* should directly denote the libations, as was supposed by the schol. (*τάδ' ἔμπυρα· ταύτας τὰς σπονδάς*), and by Triclinius. There is nothing to show that the term *ἔμπυρα*, 'burnt offerings,' was ever extended to offerings generally; or that *ἔμπυρα* could mean, 'offerings at a *πυρά*' (as the grave is called in 901). In the only other place where Sophocles uses the word *ἔμπυρα*, it has its ordinary sense (*Ant.* 1005).

406 **τυμβεῦσαι χοάς**, to *offer* them *at* the tomb; cp. *Ai.* 1063 *σῶμα τυμβεῦσαι τάφῳ.*

407 **βροτῶν**, though referring to the dead; cp. 462: Aesch. *Ch.* 129 *χέουσα τάσδε χέρνιβας βροτοῖς* (to Agamemnon). But in *Ant.* 851 *βροτοί* are opposed to *νεκροί.*

EL. I will fall, if need be, in the cause of my sire.

CHR. But our father, I know, pardons me for this.

EL. It is for cowards to find peace in such maxims.

CHR. So thou wilt not hearken, and take my counsel?

EL. No, verily; long may be it before I am so foolish.

CHR. Then I will go forth upon mine errand.

EL. And whither goest thou? To whom bearest thou these offerings?

CHR. Our mother sends me with funeral libations for our sire.

EL. How sayest thou? For her deadliest foe?

CHR. Slain by her own hand—so thou wouldest say.

EL. What friend hath persuaded her? Whose wish was this?

CHR. The cause, I think, was some dread vision of the night.

EL. Gods of our house! be ye with me—now at last!

CHR. Dost thou find any encouragement in this terror?

EL. If thou wouldst tell me the vision, then I could answer.

CHR. Nay, I can tell but little of the story.

conj. *πῶς*.—*τοῦτ'*] Elmsley conj. *τόδ'* or *τάδ'*. **411** *συγγένεσθέ γ'*] *συγγένεσθ'* Vindobonensis and Pal., also Suidas (*s.v. συγγένεσθε*). *συγγένεσθέ τε* Priscian 17, 172.—Blaydes writes *συγγένεσθ' ἔτ'*. **413** λέγοις Triclinius: λέγεισ L, with most MSS., and Ald. **414** *ἐπὶ*] Fröhlich conj. *ἔπος*.—*σμικρὸν*] L has the letters *ὸν* in an erasure. The 1st hand wrote either *σμικροῦ* or *σμικρῷ*: the former seems more probable. Above *ὸν*, the letters *ων* (from the 1st hand?) are

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408 *ὃν ἔκταν' αὐτή*. Not *ὅν γ'*: she is finishing Electra's sentence for her. Cp. *Ph.* 105, 985.

409 *τῷ τοῦτ' ἤρεσεν*; The spondee in the 5th foot is correct, since *τοῦτ'* coheres with its verb, giving the effect of a single word. (Cp. 376.)

410 δείματος, a word often used of a terrifying dream: Aesch. *Ch.* 523 *ἔκ τ ὀνειράτων | καὶ νυκτιπλάγκτων δειμάτων πεπαλμένη | χοὰς ἔπεμψε τάσδε δύσθεος γυνή*. Eur. *Hec.* 69 *τί ποτ' αἴρομαι ἔννυχος οὕτω | δείμασι, φάσμασιν*; Lycophron 225 *ἀπῶσαι νυκτίφοιτα δείματα*.

δοκεῖν ἐμοί: cp. *O. T.* 82 *ἀλλ' εἰκάσαι μέν, ἡδύς* (n.). At v. 426 she speaks positively; as if the recital of the dream had raised her surmise into certainty.

411 θεοὶ πατρῷοι, the gods of the Pelopid house: see on *O. C.* 756 *πρὸς θεῶν πατρῴων*: and for the synizesis in *θεοί*, also *ib.* 964 n.

συγγένεσθέ γ': cp. *O. T.* 275 *εὖ ξυνεῖεν εἰσαεὶ θεοί*: Aesch. *Ch.* 460 (the Chorus invoking Agamemnon) *ξὺν δὲ γενοῦ πρὸς ἐχθρούς*. For *γε*, cp. 345 n.

ἀλλὰ νῦν, 'now at least,'—though not sooner. Cp. *O. C.* 1276 *πειράσατ' ἀλλ' ὑμεῖς γε* (n.). She hails the dream as a sign from the nether world that vengeance is imminent, and invokes the gods of her house to co-operate with the *χθόνιοι*.

413 *εἴποιμ' ἄν τότε*. When *ἄν* is the second syllable of the 5th foot, it is usually preceded by an elision; as in Eur. *Andr.* 935, 1184; *Phoen.* 1619, 1626; *Heracl.* 456; Eur. fr. 362 *κἀποσώσαι' ἂν πατρός* (Pors. *Suppl. Praefat.* p. xxxiv).

414 **ἐπὶ σμικρὸν**, lit. 'to a small extent,' like *ἐπὶ πολύ, ἐπὶ μέγα, ἐπὶ μακρόν*, etc. Cp. Plat. *Soph.* 254 B *κοινωνεῖν..τὰ μὲν ἐπ' ὀλίγον, τὰ δ' ἐπὶ πολλά*. G. Wolff's reading, *ἐπὶ σμικρῶν*, could mean, 'in a few words,' but is less natural here. —**φράσαι** is almost redundant, as in *O.C.* 35, 50, 1582.

ΗΛ. λέγ' ἀλλὰ τοῦτο· πολλά τοι σμικροὶ λόγοι
ἔσφηλαν ἤδη καὶ κατώρθωσαν βροτούς.
ΧΡ. λόγος τις αὐτήν ἐστιν εἰσιδεῖν πατρὸς
τοῦ σοῦ τε κἀμοῦ δευτέραν ὁμιλίαν
ἐλθόντος εἰς φῶς· εἶτα τόνδ' ἐφέστιον
πῆξαι λαβόντα σκῆπτρον, οὐφόρει ποτὲ
αὐτός, τανῦν δ' Αἴγισθος· ἔκ τε τοῦδ' ἄνω
βλαστεῖν βρύοντα θαλλόν, ᾧ κατάσκιον
πᾶσαν γενέσθαι τὴν Μυκηναίων χθόνα.
τοιαῦτά του παρόντος, ἡνίχ' Ἡλίῳ
δείκνυσι τοὔναρ, ἔκλυον ἐξηγουμένου.
πλείω δὲ τούτων οὐ κάτοιδα, πλὴν ὅτι
πέμπει με κείνη τοῦδε τοῦ φόβου χάριν.

partly erased. *σμικρῶι* A, E, etc.: *σμικρῶν* τ. *σμικρὸν* Γ, and Ald. **415—425** A. Schöll regards these vv. as interpolated. **418** *δευτέραν*] Morstadt conj. *νυκτέραν*. Nauck would reject the v., and take *πατρὸς ἐλθόντος κ.τ.λ.* as gen. abs. **419** Morstadt infers from *εἶτα*, and from v. 645 (*δισσῶν ὀνείρων*), that something has been lost after *ἐλθόντος εἰς φῶς*. **421** *ἔκ τε*] *ἐκ δὲ* Γ. **422** *ᾧ* A, with most MSS.: *τῶι* L, Γ: whence Bergk conj. *κλῶνα* in place of *θαλλόν*. **424** *του*

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415 **σμικροὶ λόγοι**, here in the sense of 'few,' 'brief,' rather than trivial. Cp. *O.T.* 120 *ἓν γὰρ πόλλ' ἂν ἐξεύροι μαθεῖν*. *O.C.* 443 *ἔπους σμικροῦ χάριν*.

417 ff. **πατρὸς..δευτέραν ὁμιλίαν** = *πατέρα αὖθις ὁμιλοῦντα*: cp. *Ai.* 872 *ναὸς κοινόπλουν ὁμιλίαν*: Eur. *Heracl.* 581 *ὑμεῖς δ', ἀδελφῶν ἡ παροῦσ' ὁμιλία, | εὐδαιμονοῖτε*. So *Ph.* 868 *οἰκούρημα...ξένων* (n.).

ἐφέστιον πῆξαι: cp. *O.T.* 1411 *θαλάσσιον ἐκρίψατ'* (n.). The floor of the Homeric megaron was not of wood or stone, but merely of earth trodden hard; Odysseus, when he sets up the axes, digs a trench in it (*Od.* 21. 120). *πῆξαι*, then, affords no reason against referring *ἐφέστιον* to the hearth in the megaron (270 n.). But the vision of the tree becomes more intelligible if we imagine the sceptre planted at the altar of Zeus Herkeios in the open *αὐλή* of the house (*Ant.* 487). The suppliants at the household altars of Oedipus can say of themselves, *ἐξόμεσθ' ἐφέστιοι* (*O.T.* 32).

This sceptre is described in the *Iliad* (2. 101 f.) as the work of Hephaestus, who gave it Zeus; Hermes transmitted it to Pelops, from whom it passed to Atreus and Agamemnon. The Homeric sceptre is often called *χρύσεον* (*Il.* 2. 268, etc.), prob. as being ornamented with gold foil, or studded with gold nails (*Il.* 1. 246 *χρυσείοις ἥλοισι πεπαρμένον*). Among the objects found at Mycenae are some supposed remains of such sceptres (Schliem., *Myc.* 201, etc.).

οὐφόρει ποτέ κ.τ.λ.: cp. 268 n.

421 ff. **ἔκ τε** may have been preferred by the poet to **ἐκ δὲ** on account of *τανῦν δ'*.—**βρύοντα**, luxuriant (with foliage): cp. *Il.* 17. 56 (*ἔρνος*) *βρύει ἄνθεϊ*: *O.C.* 16 n.—**ᾧ...γενέσθαι**: for the inf. in a relative clause of oratio obliqua, cp. Her. 6. 117 *ἄνδρα οἱ δοκέειν ὁπλίτην ἀντιστῆναι μέγαν, τοῦ τὸ γένειον τὴν ἀσπίδα πᾶσαν σκιάζειν*. Thuc. 2. 102 *λέγεται δὲ καὶ Ἀλκμαίωνι..., ὅτε δὴ ἁλᾶσθαι αὐτὸν..., τὸν Ἀπόλλω...χρῆσαι κ.τ.λ.*

The vision resembles that of Astyages, who dreamed that a vine sprang from his daughter Mandanè, the wife of Cambyses, *τὴν δὲ ἄμπελον ἐπισχεῖν τὴν Ἀσίην πᾶσαν*. The *ὀνειροπόλοι* explained this to mean that her son (Cyrus) should reign in his grandfather's stead. (Her. 1. 108.) The spreading branches figure also in the dream of Xerxes (7. 19): *ἐδόκεε...ἐστεφανῶσθαι ἐλαίης θαλλῷ, ἀπὸ δὲ τῆς ἐλαίης τοὺς κλάδους γῆν πᾶσαν ἐπισχεῖν*.

In choosing the *sceptre* of Agamemnon as the stock from which the wondrous growth is put forth, Sophocles may have

EL. Tell what thou canst; a little word hath often marred, or made, men's fortunes.

CHR. 'Tis said that she beheld our sire, restored to the sunlight, at her side once more; then he took the sceptre,—once his own, but now borne by Aegisthus,—and planted it at the hearth; and thence a fruitful bough sprang upward, wherewith the whole land of Mycenae was overshadowed. Such was the tale that I heard told by one who was present when she declared her dream to the Sun-god. More than this I know not,—save that she sent me by reason of that fear.

(made 'from τοῦ) L, with most MSS., and Ald.: τοῦ Γ, and the schol. on *O. C.* 477, who quotes vv. 424 f. **425** δείκνυσι] δείκνυε schol. on *O. C.* 477.—ἐξηγουμένου] In L, ησ, written over the final ου, has been partly erased. ἐξηγουμένης A, Γ, E. **427** με κείνη L, A, etc., and Ald.: μ' ἐκείνη Γ.—τοῦ φόβου] τοῦ τάρβους cod. Ienensis B. 7 (14th cent.), with τοῦ φόβου written above. **428—430** Morstadt, A. Schöll, and Todt reject these verses.—The MSS. (except Γ) and Ald. make Electra's speech to begin at v. 428. Turnebus was the first editor (1552—3) who, following

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had in mind the words of Achilles (*Il.* 1. 234 ff.); ναὶ μὰ τόδε σκῆπτρον· τὸ μὲν οὔποτε φύλλα καὶ ὄζους | φύσει, ἐπεὶ δὴ πρῶτα τομὴν ἐν ὄρεσσι λέλοιπεν, | οὐδ' ἀναθηλήσει.

424 f. του παρόντος has better MS. authority than τοῦ παρόντος, and is preferred by most editors; but the choice is nicely balanced. (1) **τοῦ** gives the simplest construction for **παρόντος**, and the better rhythm. But it is also somewhat strange, as implying that the presence of one person, and no more, was to be expected on such an occasion. In 927, τοῦ πλησίον παρόντος ἡνίκ' ὤλλυτο, the reference is definitely to the paedagogus. (2) **του** is strongly recommended by Eur. *Med.* 67 ἥκουσά του λέγοντος, οὐ δοκῶν κλύειν. The constr. then is τοιαῦτα ἐξηγουμένου ἔκλυόν του, παρόντος ἡνίκα ἡλίῳ δείκνυσι τὸ ὄναρ: and παρόντος is properly predicative, = 'inasmuch as he was present' (and therefore able to tell). On the whole, I now prefer του. Hartung, to show the constr., points thus, τοιαῦτά του, παρόντος ἡνίχ' κ.τ.λ.: needlessly, I think.

'Ηλίῳ δείκνυσι τοὔναρ. Cp. Eur. *I. T.* 42 ἃ καινὰ δ' ἦκει νὺξ φέρουσα φάσματα, | λέξω πρὸς αἰθέρ', εἴ τι δὴ τόδ' ἔστ' ἄκος. Schol.: τοῖς γὰρ παλαιοῖς ἔθος ἦν ἀποτροπιαζομένους (by way of expiation) τῷ ἡλίῳ διηγεῖσθαι τὰ ὀνείρατα. The popular attributes of Ἥλιος suggest more than one reason for such a custom. 1. He is the god of light and purity, ἁγνὸς θεός (Pind. *O.* 7. 60), who dispels the terrors of darkness. 2. As the all-seeing god, πανόπτης, he is especially the detector of guilt (*Od.* 8. 270), able to reveal the lurking danger which an evil dream might foreshadow. 3. And, generally, he is a saving power (σωτήρ, Paus. 8. 31. 7): cp. Aesch. *Suppl.* 213 καλοῦμεν αὐγὰς 'Ηλίου σωτηρίους.

426 f. οὐ κάτοιδα, πλὴν κ.τ.λ.: cp. 410 n.—**πέμπει με κείνη.** Ellendt agrees with Brunck in writing μ' ἐκείνη, on the ground that the demonstrative pron. gains emphasis by the elision. But there is really nothing to choose. The fact that the best MS. (L) has the rarer form may be allowed to turn the scale. (Cp. *Tr.* 1091.)

428—430 These three verses, which the MSS. give to Electra, and which several recent critics reject (cr. n.), clearly belong to Chrysothemis, and are genuine. Electra's exclamation of joy (411) caused Chrysothemis to ask if her sister had any ground for hope (412). Electra replied that, when she had heard the dream, she would say. This showed her sister that Electra relied merely on the fact that Clytaemnestra had seen *some* fearful vision. Now, therefore, instead of asking for Electra's interpretation, she merely repeats her counsel (383 f.) before proceeding on her errand. The words πρός νυν θεῶν κ.τ.λ. (428 ff.) show the train of her thought. To Chrysothemis, the alarm of Clytaemnestra (427) is more important than the apparition of Agamemnon. The

πρός νυν θεῶν σε λίσσομαι τῶν ἐγγενῶν
ἐμοὶ πιθέσθαι μηδ' ἀβουλίᾳ πεσεῖν·
εἰ γάρ μ' ἀπώσει, σὺν κακῷ μέτει πάλιν.
ΗΛ. ἀλλ', ὦ φίλη, τούτων μὲν ὧν ἔχεις χεροῖν
τύμβῳ προσάψῃς μηδέν· οὐ γάρ σοι θέμις
οὐδ' ὅσιον ἐχθρᾶς ἀπὸ γυναικὸς ἱστάναι
κτερίσματ' οὐδὲ λουτρὰ προσφέρειν πατρί·
ἀλλ' ἢ πνοαῖσιν ἢ βαθυσκαφεῖ κόνει
κρύψον νιν, ἔνθα μή ποτ' εἰς εὐνὴν πατρὸς
τούτων πρόσεισι μηδέν· ἀλλ' ὅταν θάνῃ,
κειμήλι' αὐτῇ ταῦτα σῳζέσθω κάτω.
ἀρχὴν δ' ἄν, εἰ μὴ τλημονεστάτη γυνὴ
πασῶν ἔβλαστε, τάσδε δυσμενεῖς χοὰς
οὐκ ἄν ποθ', ὅν γ' ἔκτεινε, τῷδ' ἐπέστεφε.
σκέψαι γὰρ εἴ σοι προσφιλῶς αὐτῇ δοκεῖ

Triclinius, gave vv. 428—430 to Chrysothemis. **430** ἀπώσει] ἀπώσῃ L. **433** The 1st hand in L wrote, οὐδ' ὅσιον ἐχθρᾶσ γυναικὸσ ἱστάναι: a later hand has inserted ἀπὸ above the line. ἀπὸ is wanting in some of the later MSS. (as Γ); but present in others (as A and E), and in Ald. For ἀπὸ, Wecklein (*Ars* p. 6) conj. πρὸς, as Dindorf, too, suggested, though both keep ἀπό: Tournier, τάδε. Nauck writes, οὐδ' ὅσιον ἐχθρᾶς ἱστάναι κτερίσματα | γυναικός. **435** πνοαῖσιν] Heath conj. ῥοαῖσιν (and so Nauck and Blaydes read): Blaydes, πνοαῖς δός: Reiske, πυρᾷ δός:

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dream is only a new reason why Electra should be cautious,—not why she should hope.

The current ascription of the verses to Electra was doubtless prompted by verse 413. It was supposed that the recital of Chrysothemis must be immediately followed by the comments of Electra. But, as Hermann observed, the phrase **ἀβουλίᾳ πεσεῖν** would alone suffice to show that the verses belong to Chrysothemis (cp. 398). Nor could the warning, **σὺν κακῷ μέτει πάλιν**, be fitly uttered by Electra.

428 τῶν ἐγγενῶν, 'the gods of our race': cp. *Ant.* 199 γῆν πατρῴαν καὶ θεοὺς τοὺς ἐγγενεῖς (n.). The phrase of Electra, θεοὶ πατρῷοι (411),—recalling the memory of her father,—would be less fitting for Chrysothemis.

429 f. ἀβουλίᾳ, causal dat.; cp. 398 ἐξ ἀβουλίας. (In *Tr.* 597, αἰσχύνῃ πεσεῖ, the dat. is one of manner.)—**σὺν κακῷ**, = κακὸν παθοῦσα (383 f.). Cp. 61 σὺν κέρδει.—**μέτει**, *sc.* με, 'thou wilt come in search of me,' to help thee: schol. αὐτὴ μετελεύσῃ με καὶ ἀξιώσεις μετὰ σοῦ γενέσθαι.

431 ἀλλ', beginning the appeal: *O. T.* 14, *O. C.* 238 f.—**ὦ φίλη**. The bitter feeling seen in vv. 391 and 403 has passed away before the new hope, and she speaks with affectionate earnestness. —**τούτων μέν**, as opposed to the offerings recommended in 449.

432 ff. οὐ...θέμις, it is not sanctioned by usage, **οὐδ' ὅσιον**, nor is it pious towards the gods: *ius fasque vetant*. Cp. *Ant.* 74 n.: Plat. *Phaedo* p. 108 A τῶν ὁσίων τε καὶ νομίμων (meaning rites in honour of the dead): Ar. *Th.* 676 ὅσια καὶ νόμιμα.

ἐχθρᾶς ἀπὸ γυναικὸς: for ἀπό, 'on the part of,' cp. 1469: *O. C.* 1289 καὶ ταῦτ' ἀφ' ὑμῶν ... βουλήσομαι | ..κυρεῖν ἐμοί. The prep., phasising the quarter from which the offerings come, is suitable here.

κτερίσματ', used at 931 as including libations (894), but here distinguished from them. See on *O. C.* 1410 ἀλλ' ἐν τάφοισι θέσθε κἀν κτερίσμασιν. The verb κτερίζειν occurs in *Ant.* 204 (n.).—**λουτρὰ** = χοάς: 84 n.

435 f. ἀλλ' ἢ πνοαῖσιν κ.τ.λ., 'cast them to the winds—or bury them deep in

—So by the gods of our house I beseech thee, hearken to me, and be not ruined by folly! For if thou repel me now, thou wilt come back to seek me in thy trouble.

EL. Nay, dear sister, let none of these things in thy hands touch the tomb; for neither custom nor piety allows thee to dedicate gifts or bring libations to our sire from a hateful wife. No—to the winds with them! or bury them deep in the earth, where none of them shall ever come near our father's place of rest; but, when she dies, let her find these treasures laid up for her below.

And were she not the most hardened of all women, she would never have sought to pour these offerings of enmity on the grave of him whom she slew. Think now if it is likely that the dead

Johnson (Lond. ed. 1722) **πόαισιν** (Fröhlich, **ἢ 'ν πόαισιν**). **436** **κρύψον**] Todt conj. **ῥῖψον**.—**ἔνθα**] Meineke conj. **ἔνθεν**. **437** **ὅταν**] Tournier conj. **ἔστ' ἂν**. **438** **σῳζέσθω**] **σωζέσθω** L, with most MSS.: **σωζέσθων** r. **439—441** A. Schöll rejects these vv. **439** **δ' ἂν**] The *v. l.* **γὰρ**, found in some of the later MSS. (as E and Pal.), is written above **δ' ἂν** by the 1st hand in L. **440** **πασῶν ἔβλαστε**] Dobree conj. **ἔβλαστε πασῶν**.—**δυσμενεῖς**] Todt conj. **δυσμενεῖ**: Nauck, **δυσσεβεῖς**. **441** **ἔκτεινε, τῷδ'**] Kolster conj. **ἔκτεινεν, ὡδ'**. **442** **αὐτῇ**] Nauck

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the earth.' The first thought is a passionate utterance of scorn and loathing. Cp. Eur. *Bacch.* 350, where Pentheus, in his rage against Teiresias, cries, **καὶ στέμματ' ἀνέμοις καὶ θυέλλαισιν μέθες. *Tro.*** 418 **Ἀργεῖ' ὀνείδη καὶ Φρυγῶν ἐπαινέσεις | ἀνέμοις φέρεσθαι | παραδίδωμ'.** Ap. Rhod. 1. 1334 **ἀλλ' ἀνέμοισι | δώομεν ἀμπλακίην.** Theocr. 22. 167 **ἴσκον** (*dicebam*) **τοιάδε πολλά· τὰ δ' εἰς ὑγρὸν ὕχετο κῦμα | πνοιὴ ἔχοισ' ἀνέμοιο.** (So, too, the Latin poets: Verg. *Aen.* 11. 795: Hor. *C.* 1. 26. 1: Ov. *Trist.* 1. 2. 15: Tibull. 1. 5. 35, etc.) The passage is wretchedly enfeebled by the conjecture **ῥοαῖσιν** (as if she were to *sink* them in a river).

κρύψον adapts the general notion (**ἀφάνισον**) to **κόνει**: with **πνοαῖσιν** we supply **παράδος**, or the like. The zeugma is of a common type: *Od.* 9. 166 **ἐς γαῖαν ἐλεύσσομεν.. | καπνόν τ' αὐτῶν τε φθογγὴν οἴων τε καὶ αἰγῶν**: 15. 374 **οὐ μείλιχον ἔστιν ἀκοῦσαι | οὔτ' ἔπος οὔτε τι ἔργον**: 20. 312 **ὄνοιό τε πινομένοιο | καὶ σίτου**: Pind. *P.* 4. 104 **οὔτε ἔργον | οὔτ' ἔπος εὐτράπελον κείνοισιν εἰπών**: Aesch. *P. V.* 21 **ὦ' οὔτε φωνὴν οὔτε του μορφὴν βροτῶν | ὄψει.**

νιν here and in 624=**αὐτά**: it stands for the masc. pl. in *O. T.* 868, and for the fem. in *O. C.* 43.—**ἔνθα μή ποτ'**, with fut.: cp. 380 n. The conjecture **ἔνθεν** is specious, but needless; the meaning is, 'in a place *where* they will have no access' to his tomb, *i.e.*, where they will be *remote* from it.—**εὐνὴν** is peculiarly fitting here, since the offerings are those of a false wife. Cp. Aesch. *Ch.* 318 **ἔνθα σ' ἔχουσιν εὐναί.** *Anthol. Pal.* append. 260 **κεῖμαι ἐς αὐχμηροὺς καὶ ἀλαμπέας Ἄϊδος εὐνάς.**

437 f. ἀλλ' ὅταν θάψῃ. If the offerings are buried deep in the ground, they will thereby be committed to the care of the **νέρτεροι**: cp. *Ai.* 658 ff. **κρύψω τόδ' ἔγχος τοὐμόν, ἐχθιστον βελῶν, | γαίας ὀρύξας ἔνθα μή τις ὄψεται, | ἀλλ' αὐτὸ νὺξ Ἄιδης τε σῳζόντων κάτω.** When Clytaemnestra passes to the nether world, let her find these treasures laid up for her there. They will be witnesses to her conscious guilt.

The conjecture **ἔστ' ἂν** for **ὅταν** is unnecessary, since **σῳζέσθω**=**σῳζόμενα ᾖ**.—**κειμήλι'**: cp. *Il.* 23. 618 (of a cup), **τῇ νῦν, καὶ σοὶ τοῦτο, γέρον, κειμήλιον ἔστω.**

439 **ἀρχὴν, *omnino***, preceding the negative, as in *Ant.* 92 (n.), *Ph.* 1239.—**πλημονεστάτη**: cp. 275.

440 **ἔβλαστε**, with initial **ἔ**, as in 1095, *Ph.* 1311 **ἐξ ἧς ἔβλαστες** (n.): but above, in 238, this **ε** is long.

441 **ὃν γ'..τῷδ'**: for **ὅδε** after a relat., cp. *O. C.* 1332 **οἷς ἂν σὺ προσθῇ, τοῖσδ' ἔφασκ' εἶναι κράτος**: *Ph.* 86 f.: *Tr.* 23, 820.—**ἐπέστεφε**: 53 n.

442 f. The position of **αὐτῇ** shows that the dat. must be influenced by **προσ-**

γέρα τάδ' οὖν τάφοισι *δέξεσθαι νέκυς,
ὑφ' ἧς θανὼν ἄτιμος ὥστε δυσμενὴς
ἐμασχαλίσθη, κἀπὶ λουτροῖσιν κάρᾳ
κηλῖδας ἐξέμαξεν. ἆρα μὴ δοκεῖς
λυτήρι' αὐτῇ ταῦτα τοῦ φόνου φέρειν;
οὐκ ἔστιν. ἀλλὰ ταῦτα μὲν μέθες· σὺ δὲ
τεμοῦσα κρατὸς βοστρύχων ἄκρας φόβας
κἀμοῦ ταλαίνης, σμικρὰ μὲν τάδ', ἀλλ' ὅμως
ἄχω, δὸς αὐτῷ, τήνδ' †ἀλιπαρῆ τρίχα

suggests ποτ' ἂν (if δέξασθαι be retained). **443** δέξασθαι MSS., and Ald.: δέξεσθαι Heath.—L has νέκυσ in an erasure. The scribe had begun to write δέξασθαι a second time, but stopped at δέξασ, and wrote νέκυσ after it. He then erased both, and wrote νέκυσ in the place of δέξασ. **445** λουτροῖσιν] Nauck conj. λύτροισιν.—κάρᾳ Brunck, which was doubtless read by the schol. on 446 (ἢ

φιλῶς, though it would be sufficiently explained by δέξασθαι: cp. Eur. *Hec.* 535 δέξαι χοάς μοι τάσδε.

δέξεσθαι. Sophocles has joined δοκῶ (1) with the *future* infinitive in at least nine places:—*O. T.* 355, 368, 399, 401: *Ph.* 14: *Tr.* 1138, 1171: *Ai.* 1086: *El.* 471. (2) With the infin. (*pres.* or *aor.*) and ἄν in *O. T.* 584: *O. C.* 748: *Ai.* 263, 1078: *El.* 312, 614. (3) With the simple aor. inf. in *El.* 805, and *Ph.* 276: in both of which places the reference is to past time.

It seems, then, a reasonable inference that here, where the reference is to future time, he would have written **δέξεσθαι** rather than **δέξασθαι**, or else would have added ἄν to the aor. inf. In three of those passages which have the *fut.* inf., the *aor.* inf. would have suited the metre equally well (*O. T.* 368 λέξειν: *ib.* 399 παραστατήσειν: *Tr.* 1171 πράξειν). It is a different question whether δοκεῖ δέξασθαι could, or could not, refer to the future: see Appendix.

444 ff. Join **θανὼν ἄτιμος**, ruthlessly slain: cp. 98: 1181: *Ant.* 1069 ψυχήν τ' ἀτίμως ἐν τάφῳ κατῴκισας.

ἐμασχαλίσθη. The verb occurs only here and in Aesch. *Ch.* 439 ἐμασχαλίσθη δέ γ', ὡς τόδ' εἰδῇς. In his *Troilus* Sophocles used the phrase πλήρη μασχαλισμάτων, and probably also τὸν μασχαλισμόν (fr. 566). The explanation given by the scholiasts and the lexicographers dates at least from Aristophanes of Byzantium (see Appendix). Murderers used to cut off the extremities of their victim, and suspend these at his arm-pits (μασχάλαι) and from his neck. Hence μασχαλίζω is paraphrased by ἀκρωτηριάζω.

Two different motives are assigned by the Greek commentators; viz.:—(1) the desire to render the dead incapable of wreaking vengeance (ὥσπερ τὴν δύναμιν ἐκείνων ἀφαιρούμενοι): (2) the desire to make an atonement (ἐξιλάσασθαι τὴν δολοφονίαν—ἀφοσιοῦσθαι τὸν φόνον). There can be little doubt that the first of these motives was the primitive origin of the custom. If the second was afterwards blended with it, the idea may have been that of offering the severed portions to the gods below,—as a victim was devoted to death by cutting off a lock of hair (Eur. *Alc.* 75). Apollonius Rhodius seems to present the practice in this light (4. 477): Jason, having slain a foe, ἐξάργματα τάμνε θανόντος. Cp. *Etym. Magn.*: ἀπάργματα λέγεται τὰ ὑπὸ τῶν τραγῳδῶν λεγόμενα μασχαλίσματα.

κἀπὶ λουτροῖσιν κ.τ.λ.: 'and, for ablution, she wiped off the blood-stains (from her sword) on his head.' ἐπὶ here = 'with a view to' (cp. *Ant.* 792 ἐπὶ λώβᾳ, *O. T.* 1457 ἐπὶ...κακῷ), and ἐπὶ λουτροῖς = ἐπὶ καθάρσει. The action was a symbolical way of saying, 'on thy head, not mine, be the guilt,'—as though the victim had provoked his own fate (thus Clytaemnestra claimed to be the avenger of Iphigeneia). So the Greek commentators explain; see schol. on 446, ὥσπερ τὰς ἐπὶ τῷ μύσει κηλῖδας ἀποτρεπόμενοι: and Eustathius p. 1857. 7 ὡς εἰς κεφαλὴν δῆθεν ἐκείνοις (the victims) τρεπομένου τοῦ

in the tomb should take these honours kindly at her hand, who ruthlessly slew him, like a foeman, and mangled him, and, for ablution, wiped off the blood-stains on his head? Canst thou believe that these things which thou bringest will absolve her of the murder?

It is not possible. No, cast these things aside; give him rather a lock cut from thine own tresses, and on my part, hapless that I am,—scant gifts these, but my best,—this hair, not glossy with unguents,

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τῇ ἑαυτῶν κεφαλῇ...ἢ τῇ τοῦ φονευομένου), and by Eustathius p. 1857. 7 (*παρὰ τῷ Σοφοκλεῖ, ἔνθα φαίνεται ταῖς τῶν πεφονευμένων κεφαλαῖς ἐναπομάττεσθαι τὸ ἐν τοῖς ξιφεσιν αἷμα κ.τ.λ.*). *κάρα* MSS. (except that Campb. cites *κάρᾳ* from Vat. a, =cod. Vat. 40, 13th cent.), and Ald.; so, too, schol. on 445 (*τὸ κάρα αὐτοῦ τὰς κηλίδας...ἐξέμαξεν*). **446** *ἐξέμαξεν* made in L from *ἐξαίμαξεν*. **447** *αὐτῆι* made in L from *αὐτὴ*. **449** *φόβας*] *κόμας* Γ. In L the 1st hand has written *κ* and *μ* above *φόβασ*. **451 f.** Paley (*Journ. Phil.* vol. v. p. 89) thinks these two vv. interpolated.—*τήνδ' ἀλιπαρῆ* MSS. The schol., too, read *ἀλιπαρῆ*: but adds, *ἐν δὲ τῷ ὑπομνήματι λιπαρῆ*. This *ὑπόμνημα*, cited also by the schol. on v. 488, was prob. a commentary on Sophocles by Didymus. (Cp. *Introd.*

κακοῦ. Cp. *Od.* 19. 92 *ἔρδουσα μέγα ἔργον, ὃ σῇ κεφαλῇ ἀναμάξεις*, 'of which thou shalt take the stain on thine own head,' *i.e.* 'of which the guilt shall rest upon thy head': imitated by Her. 1. 155 *τὰ μὲν γὰρ πρότερον ἐγώ τε ἔπρηξα καὶ ἐγὼ ἐμῇ κεφαλῇ ἀναμάξας φέρω*. Besides the proverbial *εἰς κεφαλὴν σοί* (Ar. *Pax* 1063 etc.), cp. Dem. or. 18 § 294 *οἷς ἂν εἰκότως..τὴν τῶν γεγενημένων αἰτίαν ἐπὶ τὴν κεφαλὴν ἀναθεῖεν ἅπαντες*.—This is better than to take *ἐπὶ λουτροῖς* as='for washing (of the corpse),'—*i.e.*, in lieu of the *λουτρά* which it was the duty of relatives to give the dead (*Ai.* 1405 *λουτρῶν ὅσιον*: *O. C.* 1602 n.: *Ant.* 901).

ἐξέμαξ.ν, *sc.* *ἡ* **Κλυταιμνήστρα**: not *ὁ νέκυς*, which would require *ἐξεμάξατ'*. The change of subject is softened by the transition from a relative clause (*ὑφ' ἧς κ.τ.λ.*) to an independent sentence (cp. 188 ff., *O. C.* 424, note in Appendix, p. 278); and Greek idiom was tolerant in this matter: see on *Tr.* 362 ff.

ἆρα μὴ (*Ant.* 632), like *μῶν* ('can it be that..?').

448 οὐκ ἔστιν, finally rejecting the supposition, like *οὐκ ἔστι ταῦτα* (*Tr.* 449: *Ai.* 470).

ταῦτα μὲν μέθες· σὺ δὲ *κ.τ.λ.* Here *σὺ δὲ* marks an antithesis, not of persons, but of clauses, and serves merely to emphasise the second clause. This is a peculiarly Ionic usage. *Il.* 9. 300 *εἰ δέ τοι* (=*σοι*) *Ἀτρεΐδης μὲν ἀπήχθετο..| .. σὺ δ' ἄλλους περ Παναχαιοὺς | τειρομένους ἐλέαιρε*: 6. 46 *χώρει, Ἀτρέος υἱέ, σὺ δ' ἄξια δέξαι ἄποινα* [*ξώγρει=μὴ κτεῖνε*]: 4. 491 *τοῦ μὲν ἄμαρθ'· ὁ δὲ Λεῦκον, Ὀδυσσέος ἐσθλὸν ἑταῖρον, | βεβλήκει*. Her. 3. 68 *εἰ μὴ αὐτὴ Σμέρδιν..γινώσκεις, σὺ δὲ παρὰ Ἀτόσσης πύθευ*: 7. 159 *εἰ δ' ἄρα μὴ δικαιοῖς ἄρχεσθαι, σὺ δὲ μηδὲ βοήθεε*. The Attic poets took the idiom from the Ionians: Aesch. *Ag.* 1060 *εἰ δ' ἀξυνήμων οὖσα μὴ δέχει λόγον, | σὺ δ' ἀντὶ φωνῆς φράζε καρβάνῳ χερί*. It is rarer in Attic prose: Xen. *An.* 4. 2. §§ 5, 6: *αὐτοὶ ἐνταῦθ' ἔμενον, ὡς τὸ ἄκρον κατέχοντες· οἱ δ' οὐ κατεῖχον*.

449 f. βοστρύχων ἄκρας φόβας, since the offering at the grave was to be merely a lock of hair (*πλόκαμος πενθητήριος*, Aesch. *Ch.* 8), in token of grief. The hair is not now to be cut short, as for a recent death (Eur. *Helen.* 1053 *γυναικείοις ἂν οἰκτισαίμεθα | κουραῖσι καὶ θρήνοισι*). The censure of Helen in Eur. *Or.* 128, *εἶδετε παρ' ἄκρας ὡς ἀπέθρισεν τρίχας, | σῴζουσα κάλλος*, refers to the time of her mother's death.

κάμοῦ ταλαίνης is a possessive genitive, going with *τήνδ' ἀλιπ. τρίχα*. It is so placed in the sentence as to heighten the pathos:—'give him a lock cut from (thine own head),—and (give) on *my* part..this hair,' etc.

451 †ἀλιπαρῆ. The schol.'s paraphrase *αὐχμηράν*, gives the sense which we require. Cp. Eur. *El.* 183 *σκέψαι μου πίναρὰν κόμαν | καὶ πέπλων τρύχη*

καὶ ζῶμα τοὐμὸν οὐ χλιδαῖς ἠσκημένον.
αἰτοῦ δὲ προσπίτνουσα γῆθεν εὐμενῆ
ἡμῖν ἀρωγὸν αὐτὸν εἰς ἐχθροὺς μολεῖν,
καὶ παῖδ' Ὀρέστην ἐξ ὑπερτέρας χερὸς
ἐχθροῖσιν αὐτοῦ ζῶντ' ἐπεμβῆναι ποδί,
ὅπως τὸ λοιπὸν αὐτὸν ἀφνεωτέραις
χερσὶ στέφωμεν ἢ τανῦν δωρούμεθα.
οἶμαι μὲν οὖν, οἶμαί τι κἀκείνῳ μέλον
πέμψαι τάδ' αὐτῇ δυσπρόσοπτ' ὀνείρατα·
ὅμως δ', ἀδελφή, σοί θ' ὑπούργησον τάδε
ἐμοί τ' ἀρωγά, τῷ τε φιλτάτῳ βροτῶν
πάντων, ἐν Ἅιδου κειμένῳ κοινῷ πατρί.
ΧΟ. πρὸς εὐσέβειαν ἡ κόρη λέγει· σὺ δέ,
εἰ σωφρονήσεις, ὦ φίλη, δράσεις τάδε.
ΧΡ. δράσω· τὸ γὰρ δίκαιον οὐκ ἔχει λόγον

to the Facsimile of the Laur. MS. of Sophocles, p. 21 : Lond. 1885.)—Heath conj. *τήνδε γ' ἀλιπαρῆ* : Fröhlich and Bergk, *τήνδε τ' ἀλιπαρῆ* : Blaydes, *τήνδ' ἀνηλιφῆ* : Campbell, *τήνδε δυσπινῆ*. Hartung writes *τήνδε γ' ἀλίπαρον*. **453** *προσπίτνουσα* L^{a} (=Lb) : *προσπιτνοῦσα* L (made from *προσπίτνουσα* by a later hand), with the other MSS., and Ald.—*γῆθεν*] Nauck conj. *νέρθεν*. **454** *ἐχθροὺς*] *αὐτοὺς* E.—Nauck conj. *φάος*. **456** *αὐτοῦ*] Blaydes conj. *αὐτοῦ*.—*ἐπεμβῆναι* made in L from *ἐπιβῆναι*.—*ποδί*] Wakefield conj. *ποτε*. **457** *ἀφνεωτέραις*] Nauck

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τάδ' ἐμῶν. But *ἀλιπαρής*, the negative of *λιπαρής*, could mean only, 'not earnest,' 'not persevering.' In v. 1378 Electra says (to Apollo), *ἥ σε πολλὰ δὴ | ἀφ' ὧν ἔχομεν λιπαρεῖ προθύστην χερί*, i.e., 'with a zealous, a devout, hand.' And we learn from the scholiast here that a variant, probably as old as Didymus (*circ.* 30 B.C.), for **ἀλιπαρῆ** was **λιπαρῆ**: *ὅ ἐστιν, ἐξ ἧς αὐτὸν λιπαρήσομεν, ὡς εἰ ἔλεγεν ἱκέτιν τρίχα*, '**a** *suppliant* lock.' It is surely manifest, however, that *λιπαρὴς θρίξ* could not mean, 'a lock of hair *offered by a suppliant*.' We may safely, then, reject Hermann's corresponding interpretation of *ἀλιπαρῆ*, *comam non accommodatam supplicationi*. Nor do I now think that *ἀλιπαρὴς θρίξ* could mean 'not *cared for*,' 'neglected.'

We come, therefore, to a dilemma. (1) The words *τήνδ' ἀλιπαρῆ τρίχα* may conceal some corruption: *τήνδ'* ought possibly to be **τήνδε τ'** (which is preferable to *τήνδε γ'* here), followed by **ἀλίπαρον** (cr. n.), 'not sleek or glossy,' as with unguents. I incline to this view. The genuine word was in any case probably *negative*, parallel with *οὐ χλιδαῖς ἠσκημένον* in 452.

(2) Or else, if the text be sound, *ἀλιπαρῆ* may mean *οὐ λιπαράν*. There is no doubt that *λιπ-*, 'fat,' is the root both of *λίπαρός*, 'shining,' and of *λιπαρής*, 'sticking'; cp. Plat. *Crat.* 427 B *τὸ λιπαρὸν καὶ τὸ κολλῶδες* (Curt. *Etym.* § 340). Similarly *γλίσχρος*, 'sticky,' came to mean 'importunate.' It is barely possible that, in coining a new negative compound, the poet may have transferred the sense of *λιπαρός* to *λιπαρής*: but it seems improbable.

452 **ζῶμα** here = *ζώνην*, a sense which recurs only in later Greek; as in *Anth. Pal.* 6. 272 a woman dedicates her *ζῶμα* to Artemis. (As to the *ζῶμα* of the Homeric warrior, see *Introd. to Homer*, p. 65, n. 3.)—**χλιδαῖς** (cp. 52, 360), such as embroidery, or metal work. *ζῶναι* were often elaborate and costly. A golden girdle, found in Ithaca, has as clasp a knot of metal ornamented with garnets, etc. (*Dict. of Ant.*, 2nd ed., vol. 1. p. 427).—The *ζῶμα* is to be laid on the grave, as ribands etc. sometimes were:

and this girdle, decked with no rich ornament. Then fall down and pray that he himself may come in kindness from the world below, to aid us against our foes; and that the young Orestes may live to set his foot upon his foes in victorious might, that henceforth we may crown our father's tomb with wealthier hands than those which grace it now.

I think, indeed, I think that he also had some part in sending her these appalling dreams; still, sister, do this service, to help thyself, and me, and him, that most beloved of all men, who rests in the realm of Hades, thy sire and mine.

CH. The maiden counsels piously; and thou, friend, wilt do her bidding, if thou art wise.

CHR. I will. When a duty is clear, reason forbids that

conj. *ἀφθονωτέραις.* **459** *οἶμαι μὲν οὖν, οἶμαι*] Nauck conj. *οἶμαι μὲν οὖν εἶναι.* But he would prefer, *οἶμαι μὲν οὖν καὶ θεοῖσι τἀκείνου μέλειν | πέμψασι μητρὶ κ.τ.λ.* The conject. *μέλειν* for *μέλον* is also made by Blaydes. **460** *πέμψαι*] Wecklein (*Jahr. f. philol.*, suppl. IX. p. 169) conj. *ἐλθεῖν*: Blaydes, this, or *μολεῖν*, or *ὦφθαι.* —*δυσπρόσοπτ'*] *δυσπρόσωπ'* Vindobonensis. **466** *λόγον*] Scaliger conj. *λόγοιν.*

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cp. schol. Ar. *Lys.* 603 *τὰς ταινίας ἃς τοῖς νεκροῖς ἔπεμπον οἱ φίλοι.*

453 f. **προσπίτνουσα**, at the tomb.—**αὐτὸν**, 'himself' (rather than merely 'him'), as the next verse shows.

455 f. **ἐξ ὑπερτέρας χερός**: *ἐκ* expresses the condition: cp. *Tr.* 875 *ἐξ ἀκινήτου ποδός*: *Ph.* 91 n.—**ζῶντ'**, instead of dying first, as his foes hope. The thought is, 'may he live to do it.'

457 f. **ἀφνεωτέραις.** *ἀφνεός* is used by Pindar, Theognis, and Aesch. (though only in lyrics, *Pers.* 3 and fr. 96): *ἀφνειός* is the only Homeric form.—**στέφωμεν**: cp. 53, 441.—**δωρούμεθα**: cp. Pind. *O.* 6. 78 *ἐδώρησαν θεῶν κάρυκα λιταῖς θυσίαις.*

459 **οἶμαι μὲν οὖν**: 'Now (*οὖν*) I *think* (*οἶμαι μέν*) that our father is already aiding us of his own accord; but still (*ὅμως δέ*, 461) pray for his help.' Here the particles *μὲν οὖν* have each their separate force, as in *O. T.* 483, *O. C.* 664, *Ant.* 65: not their compound force, 'nay rather' (1503).

If **μέλον** be kept, we must supply *ἦν*, and take *οἶμαι* as parenthetic. This is possible, but harsh. *οἶμαι* cannot govern *μέλον*, as though it were *οἶδα*. (Nor can *μέλον τι* be the subject to *πέμψαι*, as Paley takes it: 'I think that some concern affecting him also sent these dreams.') Probably **μέλειν** was corrupted to **μέλον** through a misunderstanding of the construction. The sense is, *νομίζω ὅτι καὶ ἐκείνῳ ἔμελέ τι* (adv., 'in some degree') *πέμψαι κ.τ.λ.* She means that, though the *gods* below are the primary authors of the vision, the spirit of the dead was also in some measure active.

461 **σοί**=*σεαυτῇ*: cp. 363 (*ἐμέ*=*ἐμαυτήν*), n.

462 **βροτῶν**: cp. 407 n.

464 **πρὸς εὐσέβειαν**=*εὐσεβῶς*: cp. 369 *πρὸς ὀργήν* (n.).

466 f. **δράσω.** Chrysothemis here accepts the lock of hair and the girdle which Electra offers to her. We must suppose that, after leaving the scene, she puts Clytaemnestra's gifts somewhere out of sight.

τὸ γὰρ δίκαιον *κ.τ.λ.* The sense is, 'When a duty has once become clear, there is no more room for disputing,—one should act forthwith.' Two constructions are possible; I prefer the first.

(1) **τὸ δίκαιον** is an acc. of general reference, and *οὐκ ἔχει λόγον* is impersonal, 'With regard to what is (clearly) right, it is unreasonable for two persons to dispute; rather both should hasten on the doing (of it).' With *ἀλλ' ἐπισπεύδειν* we supply the notion *δεῖ* from the negative *οὐκ ἔχει λόγον* (as from *οὐκ ἔξεστι* in *O. C.* 1402 ff.; cp. *O. T.* 817 ff.). For the form of the sentence, cp. Xen. *H.* 7. 3. 7 *τοὺς περὶ Ἀρχίαν...οὐ ψῆφον ἀνεμείναντε, ἀλλὰ ὁπότε πρῶτον ἐδυνάσθητε ἐτιμωρήσασθε.* So here the acc. *τὸ δίκαιον*, which represents the object of *δρᾶν*, is separated from it by the parenthesis *οὐκ*

δυοῖν ἐρίζειν, ἀλλ' ἐπισπεύδειν τὸ δρᾶν.
πειρωμένῃ δὲ τῶνδε τῶν ἔργων ἐμοὶ
σιγὴ παρ' ὑμῶν πρὸς θεῶν ἔστω, φίλαι·
ὡς εἰ τάδ' ἡ τεκοῦσα πεύσεται, πικρὰν
δοκῶ με πεῖραν τήνδε τολμήσειν ἔτι.

στρ. ΧΟ. εἰ μὴ 'γὼ παράφρων μάντις ἔφυν
καὶ γνώμας λειπομένα σοφᾶς, εἶσιν ἁ πρόμαντις
Δίκα, δίκαια φερομένα χεροῖν κράτη·
μέτεισιν, ὦ τέκνον, οὐ μακροῦ χρόνου.
ὕπεστί μοι θράσος, ἀδυπνόων κλύουσαν
ἀρτίως ὀνειράτων·
οὐ γάρ ποτ' ἀμναστεῖ γ' ὁ φύσας σ' Ἑλλάνων ἄναξ,
οὐδ' ἁ παλαιὰ χαλκόπλακτος ἀμφάκης γένυς,

467 δυοῖν] Blaydes conj. δύ' ὄντ': Nauck, κλύοντ' (*i.e.* κλύοντα): anonym. *ap.* Mekler, εὖ γνόντ'.—Fröhlich, οὐκ ἐᾷ λόγοις | κενοῖς.—ἐπισπεύδειν] ἐπισπεύδει Stobaeus *Flor.* 11. 9: Mor. Schmidt conj. ἐπισπέρχειν.—τὸ δρᾶν] τὸ πᾶν Δ. **471** δοκῶ] Meineke conj. δόκει. Fritzsch, δοκῶ πορείαν. **472—487** L divides the vv. thus:—εἰ μὴ— | μάντισ— | λειπομένα— | εἶσιν— | δίκα— | χεροῖν— | τέκνον— | ὕπεστί μοι— | ἀδυπνόων—ἀρ- | τίωσ— | οὐ γάρ ποτ'— | ἑλλάνων— | οὐδ' ἁ— | ἀμφήκησ— | ἅ νιν—αἰ- | σχίσταισ ἐν αἰκίαισ. **472** μὴ 'γὼ Brunck: μὴ ἐγὼ MSS.

ἔχει λόγον δυοῖν ἐρίζειν. (The first scholium gives substantially this view: οὐκ ἔχει λόγον φιλονεικεῖν περὶ τοῦ δικαίου, ὥστε περὶ αὐτοῦ δύο ὄντας ἐρίζειν.)

(2) Or τὸ δίκαιον might be nom.: 'that which is clearly right does not *afford any ground* (οὐκ ἔχει λόγον) for two persons to dispute,' etc. So the second schol.: ἢ τὸ οὐκ ἔχει λόγον ἀντὶ τοῦ οὐ παρέχει πρόφασιν. So far as the verb ἔχει is concerned, this sense is quite admissible: cp. Thuc. 2. 41 οὔτε τῷ πολεμίῳ ἐπελθόντι ἀγανάκτησιν ἔχει (ἡ πόλις). The objection is that the phrases ἔχειν λόγον, οὐκ ἔχειν λόγον, which are very common, regularly mean, 'to be reasonable,' 'to be unreasonable.' This is so both in the personal and in the impersonal constr.; as Plat. *Phaedo* p. 62 D τὸ γὰρ μὴ ἀγανακτεῖν...οὐκ ἔχει λόγον: Dem. or. 36 § 54 πῶς ἔχει λόγον σὲ...δίκην ἀξιοῦν λαμβάνειν; The supposed sense, 'not to *afford* a reason,' is unexampled.

δυοῖν is taken by Hermann and others to mean Electra and the Chorus. 'The right view (of the matter) affords no ground for me to contend against you both.' But the controversy of Chrysothemis has been with Electra only. She is yielding to a new perception of her duty, not to a majority of voices.

469 παρ' ὑμῶν, on your part: cp. *Tr.* 596 μόνον παρ' ὑμῶν εὖ στεγοίμεθ'.

470 f. πικρὰν, to my cost: Eur. *Bacch.* 356 ὡς ἂν λευσίμου δίκης τυχὼν | θάνῃ, πικρὰν βάκχευσιν ἐν Θήβαις ἰδών. *I. A.* 1315 πικράν, | πικρὰν ἰδοῦσα δυσελέναν.—For **δοκῶ με...τολμήσειν**, cp. *Tr.* 706 ὁρῶ δέ μ' ἔργον δεινὸν ἐξειργασμένην (n.).—For **ἔτι**, cp. 66.

472—515 First στάσιμον. Strophe, 472—487 = antistrophe, 488—503: epode, 504—515. For the metres see Metrical Analysis.

Encouraged by the tidings of Clytaemnestra's dream, the Chorus predict an early retribution on the murderers.

472 ff. εἰ μὴ 'γὼ κ.τ.λ. The sanguine prediction of the Chorus in *O. T.* 1086 ff. has a similar preface,—εἴπερ ἐγὼ μάντις εἰμὶ καὶ κατὰ γνώμαν ἴδρις.—**γνώμας λειπομένα**, *failing in* it: cp. *Tr.* 936 οὔτ' ὀδυρμάτων | ἐλείπετ' οὐδέν.

475 f. ἁ πρόμαντις Δίκα, because she has sent the dream, a presage of her own advent. In Aesch. *Cho.* 33 Clytaemnestra's vision is itself called δόμων ὀνειρόμαντις. The fact that μάντις has

two voices should contend, and claims the hastening of the deed. Only, when I attempt this task, aid me with your silence, I entreat you, my friends; for, should my mother hear of it, methinks I shall yet have cause to rue my venture.

Ch. If I am not an erring seer and one who fails in wisdom, Justice, that hath sent the presage, will come, triumphant in her righteous strength,—will come ere long, my child, to avenge. There is courage in my heart, through those new tidings of the dream that breathes comfort. Not forgetful is thy sire, the lord of Hellas; not forgetful is the two-edged axe of bronze that struck the blow of old, Strophe.

473 ἔφυν] ἐξέφυν Γ. **475** πρόμαντις] Herwerden conj. πρόφαντος. **479** ὑπεστί μοι] ἔπεστί μοι Liv. b.: G. Wolff conj. ων ἔστι.—θάρσος L (made by an early hand from θράσος), with most MSS., and Ald. θράσος L^2 (=Lb). **480** κλύουσαν I., E (with η superscr.), L^2 (corrected to κλυούσᾳ), T, etc., and Ald.: κλύουσα A, Γ: κλυούσῃ Vindobonensis. Blaydes conj. κλυούσᾳ γ'. **482** ἀμναστεῖ A, etc., and Ald.: ἀμνηστεῖ L.—γ' ὁ φύσας MSS., and Ald.: Wakefield conj. σ' ὁ φύσας: Fröhlich, γ' ὁ φύσας σ'. **484 f.** χαλκόπλακτος Jenensis and Vat. 45: χαλκόπληκτος L, with most MSS., and Ald.: Erfurdt conj. χαλκόπακτος (χαλκόπηκτος

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just preceded gives no ground for suspecting πρόμαντις: cp. 163 (γᾶν after γᾶ) n. For Δίκη as an avenging power, cp. 528: *Ai.* 1390 μνήμων τ' Ἐρινὺς καὶ τελεσφόρος Δίκη.

δίκαια φερομένα χεροῖν κράτη. The goddess Justice is here conceived as being in her person the victorious avenger. The words mean literally, 'bearing away just triumphs of prowess.' Cp. *Il.* 13. 486 αἴψά κεν ἠὲ φέροιτο μέγα κράτος ἠὲ φεροίμην: for the plur. κράτη, Aesch. *Suppl.* 951 εἴη δὲ νίκη καὶ κράτη τοῖς ἄρσεσι: and for χεροῖν κράτη, above, v. 37 χειρὸς ἐνδίκους σφαγάς, 206 θανάτους αἰκεῖς διδύμαιν χειροῖν.—Others render: 'carrying just victory *in her hands*,' like Eris in *Il.* 11. 4 πολέμοιο τέρας μετὰ χερσὶν ἔχουσαν. The use of φέρεσθαι as = φέρειν is rare, but not unexampled: Campbell quotes Her. 7. 50 πολλὴν φορβὴν φερόμενοι πορευόμεθα: and we might add *Il.* 6. 177. But the picture thus given seems less clear and strong.

477 μέτεισιν, will come in pursuit (of the guilty): Aesch. *Cho.* 273 εἰ μὴ μέτειμι τοῦ πατρὸς τοὺς αἰτίους.—**οὐ μακροῦ χρόνου:** cp. *O. C.* 397 ἥξοντα βαιοῦ κούχὶ μυρίου χρόνου (n.).

479 ff. ὕπεστί μοι θράσος is followed by **κλύουσαν** as if ὑφέρπει or ὑπῆλθέ με had preceded. Cp. Aesch. *Pers.* 913 λέλυται γὰρ ἐμοὶ γυίων ῥώμη | τήνδ' ἡλικίαν ἑσιδόντ' ἀστῶν: *Cho.* 410 πέπαλται δ' αὖτέ μοι φίλον κέαρ | τόνδε κλύουσαν οἶκτον. In other examples the presence of an infin. modifies the boldness: *Ai.* 1006 f. ποῖ γὰρ μολεῖν μοι δυνατόν, εἰς ποίους βροτούς, | τοῖς σοῖς ἀρήξαντ' ἐν πόνοισι μηδαμοῦ; Eur. *Med.* 814 σοὶ δὲ συγγνώμη λέγειν | τάδ' ἐστί, μὴ πάσχουσαν, ὡς ἐγώ, κακῶς. (Cp. *Ant.* 838 n.)

ἀδυπνόων...ὀνειράτων: cp. the invocation of Sleep, *Ph.* 828, εὐαὲς ἡμῖν ἔλθοις. In Aesch. *Cho.* 32 ff. the dream is described as 'breathing resentment' against the murderers: τορὸς γὰρ ὀρθόθριξ φόβος, | δόμων ὀνειρόμαντις, ἐξ ὕπνου κότον | πνέων.

482 ἀμναστεῖ γ' ὁ φύσας σ'. The pronoun σε is indispensable here, and could have easily fallen out after φύσας. To add it there is better than to read ἀμναστεῖ σ' ὁ φύσας: for the γε after the verb, marking assurance, is expressive.

484 f. χαλκόπλακτος, act., 'striking with bronze'; cp. *Ph.* 688 ἀμφιπλάκτων ῥοθίων, 'billows that beat around him' (n.).—**γένυς:** cp. 159 γενύων (n.).

The very axe (φόνιος πέλεκυς, 99) with which the blow was dealt is imagined as nourishing a grudge against the murderers who had set it such a task. Such a personification recalls that practice of Athenian law by which inanimate objects which had caused death were brought to a formal trial in the court called τὸ ἐπὶ Πρυτανείῳ, and, after sentence, cast beyond the boundaries, in the presence of the Archon Basileus and the sacrificial officers of the tribes (φυλο-

9 ἅ νιν κατέπεφνεν αἰσχίσταις ἐν αἰκίαις.

ἀντ. ἦξει καὶ πολύπους καὶ πολύχειρ
2 ἃ δεινοῖς κρυπτομένα λόχοις χαλκόπους Ἐρινύς. 490
3 ἄλεκτρ' ἄνυμφα γὰρ ἐπέβα μιαιφόνων
4 γάμων ἀμιλλήμαθ' οἷσιν οὐ θέμις.
5 πρὸ τῶνδέ τοί μ' ἔχει, * * * μή ποθ' ἡμῖν 495
6 ἀψεγὲς, πελᾶν τέρας
7 τοῖς δρῶσι καὶ συνδρῶσιν. ἦ τοι μαντεῖαι βροτῶν
8 οὐκ εἰσὶν ἐν δεινοῖς ὀνείροις οὐδ' ἐν θεσφάτοις, 500
9 εἰ μὴ τόδε φάσμα νυκτὸς εὖ κατασχήσει.

ἐπ. ὦ Πέλοπος ἃ πρόσθεν πολύπονος ἱππεία, 505

Wakefield and Kvičala).—**ἀμφάκης** Hesychius: **ἀμφήκης** MSS. **487 αἰσχίσταις ἐν αἰκίαις**] **εἰν** for **ἐν**, A and Ald.: **αἰσχίσταισιν αἰκίαις** Δ and Pal. 40. **488 ἦξει καί**] Blaydes conj. **ἦξει τοι.** **489 πολύχειρ ἃ** has been made in L from **πολύχειρα**, and **ἡ** is written above. **491 ἐρινύς** L, made from **ἐρινῦσ.** **492 ἐπέβα**] Blaydes writes **ἐπέβαν** ('they entered upon,' cp. *Tr.* 504 **κατέβαν**). **493 ἀμιλλήμαθ'**] Musgrave conj. **ὁμιλήμαθ'.** **495 ff. πρὸ τῶνδέ τοι μ' ἔχει | μὴ (*sic*) ποθ' ἡμῖν** (made from **ἡμιν**) **ἀ- | ψεγὲσ πελᾶν τέρασ** L. Instead of a single **μήποθ'**,

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βασιλεῖς). Aeschin. or. 3 § 244 **τὰ μὲν ξύλα καὶ τοὺς λίθους καὶ τὸν σίδηρον, τὰ ἄφωνα καὶ ἀγνώμονα, ἐάν τῳ ἐμπεσόντα ἀποκτείνῃ, ὑπερορίζομεν.** (Cp. Dem. or. 23 § 76.) A like conception was implied in the English law (repealed in 1846) of 'deodands' (Deo danda), *i.e.*, personal chattels (whether animals or things) which, having caused the death of a human being, were forfeited to the Crown for pious uses.

487 ἐν αἰκίαις: **ἐν** denotes the manner; cp. *O. C.* 1682 **ἐν ἀφανεῖ τινι μόρῳ φερόμενον.** The penultimate of **αἰκία** is always long (511, 515: Aesch. *P.V.* 93, 178, 600: Eur. *Bacch.* 1374).

488 f. καὶ πολύπους καὶ πολύχειρ: as with the might of a resistless host. Cp. 36.

490 f. λόχοις: cp. *Ant.* 1074 **τούτων σε λωβητῆρες ὑστεροφθόροι | λοχῶσιν Ἄιδου καὶ θεῶν Ἐρινύες.**—**χαλκόπους:** so *O. T.* 418 **δεινόπους ἀρά** (n.).

492 ff. ἄλεκτρ' ἄνυμφα: cp. 1154 **ἀμήτωρ:** *O. T.* 1214 **ἄγαμον γάμον.** The epithets, which properly describe the **γάμοι**, are given to the whole phrase: cp. 1290: 1390: *Ant.* 794 **νεῖκος ἀνδρῶν ξύναιμον** (n.).—**γάμων ἀμιλλήμαθ'**, eager haste for marriage; the plur. is fitting, since both the partners in guilt were striving for that goal. (In Eur. *Hipp.* 1140 f. **νυμφιδίων δ' ἀπόλωλε φυγᾷ σᾷ | λέκτρων ἄμιλλα κούραις**, the sense is, 'competition' for marriage.)—**ἐπέβα**, like **ἐπέπεσε**, suggesting the violence of the passion which seized them: so *Ph.* 194 **ἐπέβη** is said of the sufferings sent upon the hero by Chrysè.

495—498 πρὸ τῶνδέ τοι...συνδρῶσιν: 'therefore I am confident that we shall never see (**ἡμῖν**, ethic dat.) the portent draw near to the murderess and her accomplice without giving them cause to complain of it';—*i.e.*, 'we shall assuredly find that the dream has been an omen of their ruin.'

Verses 495—497 (**πρὸ τῶνδέ τοι...τέρας**) answer metrically to vv. 479—481 **ὕπεστί μοι...ὀνειράτων**, where the text is certain, save for the doubt whether **θράσος** or **θάρσος** should stand in 479. Here we must first decide two points.

(1) Are the words **πρὸ τῶνδε** sound? I think so. The sense is, '*for* (=on account of) these things,' **πρό** being used as **ὑπέρ** is in *O. T.* 165 **ἅτας ὕπερ**, *Ant.* 932 **βραδυτῆτος ὕπερ.** This is a rare, but not unexampled, sense of **πρό**, in which the notions 'before' and 'by reason of it' were associated, just as in Lat. *prae* and our own 'for.' See *Il.* 17. 666 **μή μιν Ἀχαιοὶ | ἀργαλέου πρὸ φόβοιο ἕλωρ δηίοισι λίποιεν**, =*prae timore*, '*for* fear' (noi,

and slew him with foul cruelty.

The Erinys of untiring feet, who is lurking in her dread ambush, will come, as with the march and with the might of a great host. For wicked ones have been fired with passion that hurried them to a forbidden bed, to accursed bridals, to a marriage stained with guilt of blood. Therefore shall we see, I doubt not, that the portent will not fail to bring woe upon the partners in crime. Verily mortals cannot read the future in fearful dreams or oracles, if this vision of the night find not due fulfilment. Anti-strophe.

O chariot-race of Pelops long ago, source of many a sorrow, Epode.

some MSS. have *μήποτε μήποθ'* (A, T, E, Vindobonensis; and so Ald.). After *μ' ἔχει*, *θάρσος* is added in Γ, Aug. c (an Augsburg MS. of the 15th cent.), Pal. 40 (with *ἐλπὶς* superscr.); in E it has been written above the line by the first hand. For conjectures, see comment. and Appendix. **498** *ἤτοι* L. The present breathing and accent are from a later hand; but it is not clear that *ἤ* was ever *ἦ*. **499** *βροτῶν*] Blaydes conj. *βροτοῖς*: Nauck, *θεῶν*. **503** *κατασχήσει*] Musgrave conj. *κατασκήψει*: Madvig, *καταστρέψει*: Nauck, *καταντήσει*. **504—515** L divides the vv. thus:—*ὦ πέλοποσ— | πολύπονοσ— | ὡσ— | ταῖδε— | εὖτε— | μυρτίλοσ— | παγχρύσων— | δυστάνοισ— | οὔτισ— | ἔλειπεν— | πολύπονοσ al-*

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as Düntzer explains, 'forward on the path of flight': cp. Leaf *ad loc.*). *Tr.* 505 *κατέβαν πρὸ γάμων*, 'entered the contest *for* the marriage' (not 'before' it, which would there be pointless).

(2) Could **ἔχει με**, *μήποτε τέρας πελᾶν* (etc.) mean, '*the belief* possesses me, that' etc.? Surely not. No real parallel for so strange a phrase has been produced. It is irrelevant to quote those impersonal verbs which directly express the *occurrence* of a thought to the mind; as Xen. *An.* 6. 1. 17 *εἰσήει αὐτοὺς ὅπως ἂν καὶ ἔχοντές τι οἴκαδε ἀφίκοιντο* ('the thought came to them, how they might,' etc.): Thuc. 6. 78. § 1 *εἰ δέ τῳ ἄρα παρέστηκε, τὸν μὲν Συρακόσιον...πολέμιον εἶναι κ.τ.λ.* Either, then, the subject to *ἔχει* has dropped out, or the words *μ' ἔχει* conceal a corruption.

The following remedies are possible: I incline to the first, as involving least change. (1) Reading in 479 *ὕπεστί μοι θράσος*, we may read here *πρὸ τῶνδέ τοί μ' ἔχει* | <*θάρσος τι*>, *μήποθ' ἡμῖν* etc. (It may be remarked that *τι* is in harmony with the tone of *ὕπεστί μοι* in 479.) Another available word is *ξύννοια* (cp. *Ant.* 279). (2) Or, reading in 479 *ὕπεστί μοι θάρσος*, we could read here *πρὸ τῶνδέ τοι θάρσος ἴσχει με*. On either view, the *υ* of *ἀδυπνόων* in 480 is long (as several critics have assumed). It should be noted that (1) involves a different constitution of the verses: see p. lxxxii.

In those MSS. which have **μή ποτε μή ποθ' ἡμῖν**, the first *μήποτε* (absent from L) was probably an attempt to fill the gap: unless, indeed, *μ' ἔχει* should be *θράσος* (as Wunder thought).—For other conjectures, see Appendix.

497 ἀψεγές: schol. *θαρρῶ ὅτι τοῖς δρῶσι ταῦτα τὰ ἄδικα καὶ συνδρῶσιν αὐτοῖς οὐκ ἔσται ἄψεκτος ὁ ὄνειρος· παθόντες γὰρ ψέξουσι τὸ ὀφθέν.*—Bergk, whom Hartung follows, reads **ἀψεφές**, 'unheeded,' a word known only from Hesychius: *ἀψεφές, ἀφρόντιστον· Σοφοκλῆς Φαίδρᾳ.* (Hesych. has also *ψέφει· δέδοικεν...φροντίζει.*)

πελᾶν, 'Attic' fut. inf. of *πελάζω*: cp. *O. C.* 1060 *πελῶσ'*: Aesch. *P. V.* 282 *πελῶ*. (In *Ph.* 1150 *πελᾶτ'* should be *πηδᾶτ'*.)—Others take *πελᾶν* as pres. inf. of *πελάω* (as in *Hom. hymn.* 7. 44 *πελάαν*: cp. n. on *O.C.*, *l.c.*).

498 τοῖς δρῶσι, Clytaemnestra, to whom the dream came: **τοῖς συνδρῶσιν**, Aegisthus (cp. 97 ff.): for the plur. cp. 146 (*γονέων*), n.

499 μαντεῖαι βροτῶν, means of divination for men.

503 εὖ κατασχήσει, come safely into harbour,—as a seafarer was said *κατέχειν εἰς γῆν* (*Ph.* 221 n.). Cp. *Tr.* 826 (of oracles) *καὶ τάδ' ὀρθῶς* | *ἔμπεδα κατουρίζει.*

505 ἵππεία here = driving of horses, like *ἱπποσύνη* (*Il.* 4. 303 etc.); a word used by Eur. *H. F.* 374 with ref. to the

ὡς ἔμολες αἰανὴς τᾶδε γᾶ.
εὖτε γὰρ ὁ ποντισθεὶς Μυρτίλος ἐκοιμάθη,
* παγχρυσέων δίφρων δυστάνοις αἰκίαις
πρόρριζος ἐκριφθείς, οὔ τί πω
ἔλειπεν ἐκ τοῦδ' οἴκου πολύπονος αἰκία.

κλα. **506** *αἰανὴς* Blomfield, as the 1st hand wrote in L, where the final *σ* has been erased: *αἰανὴ* most MSS., and Ald. **509** *μυρτίλοσ* made in L from *μυρτίλοσ.* **510** *παγχρυσέων δίφρων* Hermann: *παγχρύσων δίφρων* MSS.: *παγχρύσων ἐκ δίφρων* Dindorf. **511** *δυστάνοις*] Nauck writes *δύστανος.* **512** *ἐκριφθείς*] In L the *θ* has been added by the 1st hand above the line. *ἐκριφείς* r, and Suid. *s.v. πρόρριζον.* Reiske conj. *ἐκτριφθείς* (approved by Porson, *Adv.* p. 209). **513** *οὔ τί πω* Hermann: *οὔ τίς πω* MSS. and Ald. **514** *ἔλειπεν* L, A, with most MSS., and Ald. *ἔλιπεν* Γ and a few others.—*ἐκ τοῦδ' οἴκου* most MSS., and Ald.

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raids of Centaurs (*χθόνα Θεσσαλῶν ἱππείαις ἐδάμαζον*).

Oenomaüs, king of Pisa in Elis, had promised the hand of his daughter Hippodameia to the suitor who should defeat him in a chariot-race; the penalty of failure being death. The young Pelops, son of Tantalus, offered himself as a competitor. Myrtilus, the charioteer of Oenomaüs, was persuaded (either by Hippodameia or by Pelops) to betray his master. He did so by leaving out one or both of the linch-pins by which the naves of the chariot-wheels were secured to the axles. Tzetzes on Lycophron 156 *ταῖς χοινίκισι* (=*πλήμναις*, the naves) *τῶν τροχῶν οὐκ ἐμβαλὼν τοὺς ἧλους.* According to another story, he substituted a linch-pin of wax for a real one (schol. Apoll. Rh. 752 *ἐμβαλόντα κήρινον ἔμβολον ἐπὶ τοῦ ἀκραξονίου*). So Pelops won the race, and the bride. But Oenomaüs was soon avenged on the traitor; for Myrtilus insulted Hippodameia, and was thrown into the sea by Pelops; upon whose house he invoked a curse, as he sank.

Euripides, too, (*Or.* 990 ff., *Helen.* 386 f.) refers to this chariot-race as the event with which the troubles of the Pelopidae began. Apollonius Rhodius briefly describes the critical moment of the race as one of the subjects embroidered on the cloak of Jason (1. 752 ff.); there Oenomaüs was seen, 'falling sideways, as the axle broke at the naves of the wheels,'—*ἄξονος ἐν πλήμνῃσι παρακλιδὸν ἀγνυμένοιο | πίπτεν.*

The eastern pediment of the temple of Zeus at Olympia (*circ.* 450 B.C.) was adorned with sculptures by Paeonius, representing the preparation for this contest (Paus. 5. 10. 6). The fragments found on the site have sufficed for a reconstruction of the group. Zeus occupied the centre; to the right of him were Pelops and Hippodameia; to the left, Oenomaüs and his wife Steropè. On each side was a chariot drawn by four horses. Myrtilus was sitting in front of his team, with his face turned away from his master.

In the older and nobler form of the myth, Pelops won, not by a fraud, but by the grace of Poseidon, who gave him winged horses (Pindar *O.* 1. 87 *ἔδωκεν δίφρον τε χούσεον πτεροῖσίν τ' ἀκάμαντας ἵππους*). On the chest (*λάρναξ*) of Cypselus, seen by Pausanias in the Heraeum at Olympia (Paus. 5. 17. 5), Pelops was driving two winged horses.

506 *αἰανὴς* suits the idea of *persistent* calamity. Whatever its real etymology, it was associated with *ἀεί* (Aesch. *Eum.* 572 *ἐς τὸν αἰανῆ χρόνον, ib.* 672 *αἰανῶς μένοι*), and was used to denote that which pains by wearying, or wearing (as Pind. *P.* 1. 82 *κόρος...αἰανής*: *I.* 1. 49 *λιμὸν αἰανῆ*).

The form *αἰανὴς* has the best authority, and some critics hold that *αἰανὸς* (Hesych.) was a Byzantine invention. But in Aesch. *Eum.* 416, *ἡμεῖς γάρ ἐσμεν νυκτὸς αἰανῆς τέκνα* (so L, schol., and Tzetzes on Lycophron 406), *αἰανῆ* is far less suitable.

508 f. *εὖτε*, 'since,'=*ἐξ οὗ*, like *ὅτε* (Thuc. 1. 13 *ἔτη δ' ἐστὶ μάλιστα τριακόσια...ὅτε Ἀμεινοκλῆς Σαμίοις ἦλθε*).

what weary troubles hast thou brought upon this land! For since Myrtilus sank to rest beneath the waves, when a fatal and cruel hand hurled him to destruction out of the golden car, this house was never yet free from misery and violence.

But in L, σ (or σι?) has been erased after οἴκου. T has οἴκους (with ου superscr.): Dobree conj. οἶκον. Nauck writes ἐξέλιπε τούσδ' οἴκους. Blaydes conj. ἐπέλιπε τοῦδ' οἴκου (or τούσδ' οἴκους). **515** πολύπονος] Schol. on 508 ὁ νοῦς τοιοῦτός ἐστιν, ἀφ' οὗ ὁ Μυρτίλος ἀπέθανεν, οὐ διέλιπεν αἰκία τοὺς πολυκτήμονας δόμους. Hence (reading οἴκους) Bothe conj. πολυπήμονας, and Bergk reads πολυπάμονας. Tournier and G. H. Müller conj. πολυπόνους: Blaydes, that, or πολυβότους.

ὁ ποντισθεὶς Μυρτίλος. The legendary scene was at Geraestus (now Cape Mandelo), the S. promontory of Euboea: Eur. *Or.* 990 Πέλοψ ὁπότε πελάγεσι διεδίφρευσε, Μυρτίλου φόνον | δικὼν ἐς οἶδμα πόντου, | λευκοκύμοσιν | πρὸς Γεραιστίαις | ποντίων σάλων | ᾐόσιν ἁρματεύσας. Tzetzes on Lycophron 156 ῥίπτεται παρὰ Πέλοπος περὶ Γεραιστὸν ἀκρωτήριον. ὁ δὲ τελευτῶν ἁρὰς ἀρᾶται τοῖς Πελοπίδαις δεινάς κ.τ.λ. To Myrtilus was sometimes traced the name of the Μυρτῷον πέλαγος which lay S. of Euboea, E. of the Peloponnesus, and W. of the Cyclades. Pausanias (8. 14. 12) rejects this etymology, supposing Myrtilus to have perished on the coast of Elis. The Myrtoan sea was probably so called from the islet Myrto near Geraestus.

A vase found at Capua shows Pelops and Hippodameia in a ship, from which Myrtilus is falling backwards into the water. A winged Erinys hovers in the air above, brandishing a sword over the head of Pelops (Baumeister, *Denkmäler* p. 1204, referring to *Mon. Inst.* x. 25).

ἑκοιμάθη: cp. *Ai.* 831 καλῶ θ' ἅμα | πομπαῖον Ἑρμῆν χθόνιον εὖ με κοιμίσαι.

510ff. παγχρυσέων δίφρων, the golden chariot given to Pelops by Poseidon: see Pind. *O.* 1. 87, in n. on 505. This plur. (750), as denoting *one* chariot (like ὄχεα, ἅρματα), is not Homeric. παγχρυσέων (– – ⏑ –), the epic form, suits the metre here. Cp. *Tr.* 1099 χρυσέων (– ⏑ –). Dindorf, keeping the MS. παγχρύσων, inserts ἐκ after it. The strophic test is absent in an epode.—**πρόρριζος** here = παν-ώλεθρος, as in Ar. *Ran.* 587 πρόρριζος αὐτός, ἡ γυνή, τὰ παιδία, | κάκιστ' ἀπολοίμην. It would strain the word to understand, 'torn from his place' in the chariot.—**ἐκριφθείς.** In Her. 6. 86 ἐκτέτριπται...πρόρριζος is said of a man whose family is exterminated (cp. Eur. *Hipp.* 684); but ἐκτριφθείς is manifestly unsuitable here.

514 ἔλειπεν (cr. n.) is confirmed by metre, since every other v. of this epode has anacrusis, which **ἔλιπεν** would exclude. For the intrans. **λείπω**, cp. **Eur.** *H. F.* 133 τὸ δὲ κακοτυχὲς **οὐ λέλοιπεν** ἐκ τέκνων: *Helen.* 1136 **οὔποτ'** ἔρις | λείψει κατ' **ἀνθρώπων** πόλεις. **And ἔλειπεν** in turn **confirms οἴκου** as against **οἴκους**. **For πω suits the** imperf. in this sense ('**was** never yet absent from the house'), but would require the aor. if the sense were, 'has never yet left the house.' For the sing. οἴκου (= family), cp. 978.

515 πολύπονος. πολυπάμονας is very possibly the word which was read by the schol. on 508 (see cr. n.). But πολύπονος, the reading of our MSS., suits the context far better. Even if the *v. l.* οἴκους were right, such an epithet **as** 'wealthy' is jarring here. In an epode, conjecture had freer scope than in a strophe; and πολυπάμονας may have been prompted by the desire to define οἴκους.—Remark **αἰκία** so soon after αἰκίαις (511): cp. 163 (γᾶν), n.

516—1057 This second ἐπεισόδιον comprises four scenes. (1) 516—659. Electra and Clytaemnestra. (2) 660—803. The disguised Paedagogus enters, and relates to Clytaemnestra the death of Orestes. She presently goes with him into the house. (3) 804—870. Electra and the Chorus. (4) 871—1057. Chrysothemis re-enters, and tells what she has seen at the grave. Electra speaks with her of a new resolve.

ΚΛΥΤΑΙΜΝΗΣΤΡΑ.

ἀνειμένη μέν, ὡς ἔοικας, αὖ στρέφει·
οὐ γὰρ πάρεστ' Αἴγισθος, ὅς σ' ἐπεῖχ' ἀεὶ
μή τοι θυραίαν γ' οὖσαν αἰσχύνειν φίλους·
νῦν δ' ὡς ἄπεστ' ἐκεῖνος, οὐδὲν ἐντρέπει
ἐμοῦ γε· καίτοι πολλὰ πρὸς πολλούς με δὴ
ἐξεῖπας ὡς θρασεῖα καὶ πέρα δίκης
ἄρχω, καθυβρίζουσα καὶ σὲ καὶ τὰ σά.
ἐγὼ δ' ὕβριν μὲν οὐκ ἔχω, κακῶς δέ σε
λέγω, κακῶς κλύουσα πρὸς σέθεν θαμά.
πατὴρ γάρ, οὐδὲν ἄλλο, σοὶ πρόσχημ' ἀεὶ
ὡς ἐξ ἐμοῦ τέθνηκεν. ἐξ ἐμοῦ· καλῶς
ἔξοιδα· τῶνδ' ἄρνησις οὐκ ἔνεστί μοι·
ἡ γὰρ Δίκη νιν εἶλεν, οὐκ ἐγὼ μόνη,
ἥ χρὴν σ' ἀρήγειν, εἰ φρονοῦσ' ἐτύγχανες.
ἐπεὶ πατὴρ οὗτος σός, ὃν θρηνεῖς ἀεί,
τὴν σὴν ὅμαιμον μοῦνος Ἑλλήνων ἔτλη
θῦσαι θεοῖσιν, οὐκ ἴσον καμὼν ἐμοὶ

516 *στρέφει*] *στρέφηι* A and vulg.: *τρέφηι* L, and so Eustath. p. 168. 36. One MS. of Suidas (cod. A) *s. v.* **ἀνειμέναι** has *ἐκτρέφῃ*. **517** *ὅς σ'*] *σ'* has been added in L by a later hand. **518** *μή τοι*] Blaydes writes *τὸ μὴ.—θυραίαν γ'*] Blomfield conj. *θυραῖόν γ'* (on *Agam.* 1022). **521** *θρασεῖα*] Morstadt conj. *τραχεῖα.*—**πέρα**] *πέραι* L. **525** *σοι* made in L by the 1st hand from *τοι*. **526 f.** L

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516 ἀνειμένη is emphasised by **μέν**, which has no corresponding *δέ*: the implied antithesis is, *ἐπέχειν δέ σε ἐγὼ μόνη οὐ δύναμαι* (519 f.). Cp. *Ant.* 578 *ἐκ δὲ τοῦδε χρὴ | γυναῖκας εἶναι τάσδε μηδ' ἀνειμένας*, where see n.—**ὡς ἔοικας**: *Tr.* 1241 n.

στρέφει, *versaris*, go about (instead of remaining in the seclusion of the *γυναικωνῖτις*): cp. Xen. *H.* 6. 4. 16 *ἐν τῷ φανερῷ ἀναστρεφομένους*. *Tr.* 907 *ἄλλῃ δὲ κἄλλῃ δωμάτων στρωφωμένη*. The simple *στρέφομαι* is very rarely so used; but cp. Solon fr. 4. 23 *ταῦτα μὲν ἐν δήμῳ στρέφεται κακά*.

Clytaemnestra begins in the same strain as Chrysothemis, who likewise emphasised her reproof by the word **αὖ** (328).

518 μή τοι θυραίαν γ': *τοι* (Lat. *sane*) here limits with an ironical force, while *γε* lays stress on the adj. The combination *μή τοι...γε* occurs also in *O. C.* 1407, *Ai.* 472: *μή τοι*, without *γε*, in *O. C.* 1439, *Ant.* 544.—**αἰσχύνειν φίλους**: said from an Athenian point of view (on *Ant.* 578). The Homeric maiden of noble birth, such as Nausicaa, has more freedom.

520 ff. καίτοι: you disregard my authority, *and yet* complain of it as oppressive.—**δὴ** goes with **πολλούς**: cp. 202 *ἐχθίστα δή* (n.).—**ἐξεῖπάς με...ὡς**: cp. 332 n.

θρασεῖα, 'insolent': cp. Plat. *Legg.* 630 B *θρασεῖς καὶ ἄδικοι καὶ ὑβρισταί*. Eur. *I. T.* 275 *ἀνομίᾳ θρασύς*. Aesch. *P. V.* 42 (of *Κράτος*) *ἀεί γε δὴ νηλὴς σὺ καὶ θράσους πλέως*. The conj. **τραχεῖα** is plausible, but needless.—**ἄρχω 'rule'**: it should not be taken with the partic., as = 'provoke with insult' (552). Cp. 264 *κἀκ τῶνδ' ἄρχομαι*: 597 *δεσπότην*.

523 f. ὕβριν...οὐκ ἔχω: cp. *Ant.* 300 *πανουργίας...ἔχειν* (n.). In the next clause, **κακῶς κλύουσα**, etc., are the emphatic words: 'Insolent I am not; my words to you are only such as you address to me.'

CLYTAEMNESTRA.

At large once more, it seems, thou rangest,—for Aegisthus is not here, who always kept thee at least from passing the gates, to shame thy friends. But now, since he is absent, thou takest no heed of me; though thou hast said of me oft-times, and to many, that I am a bold and lawless tyrant, who insults thee and thine. I am guilty of no insolence; I do but return the taunts that I often hear from thee.

Thy father—this is thy constant pretext—was slain by me. Yes, by me—I know it well; it admits of no denial; for Justice slew him, and not I alone,—Justice, whom it became thee to support, hadst thou been right-minded; seeing that this father of thine, whom thou art ever lamenting, was the one man of the Greeks who had the heart to sacrifice thy sister to the gods—he, the father, who had not

points thus: *ἐξ ἐμοῦ, καλῶς· | ἔξοιδα.* **527 f.** Schenkel would delete v. 527 (suspected also by Nauck), and in 528 change *ἡ γὰρ* to *ἀλλ' ἡ* (*σὺν δ' ἡ* O. Hense: *ἀτὰρ* F. Polle).—*νιν* made in L from *μιν*.—*εἶλεν, οὐκ* A, etc., and Ald.: *εἶλε κοὐκ* L (corrected from *εἶλεν κοὐκ*), with Γ and others.—For *νιν εἶλεν* G. Krüger conj. *ξυνεῖλεν*. **530** *οὗτος σὸς* MSS.: *σὸς οὗτος* Erfurdt.—After 530 Morstadt supposes the loss of a v. which began with *τὴν αὐτὸς αὐτοῦ παῖδα*. **531** Nauck brackets the words

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525 f. πατὴρ γάρ κ.τ.λ. A comma should follow *ἄλλο*, since *τέθνηκεν* depends on *πρόσχημά σοί* (*ἐστιν*) *ὡς*: cp. Her. 7. 157 *πρόσχημα μὲν ποιεύμενος ὡς ἐπ' Ἀθήνας ἐλαύνει*.—If there is no comma after *ἄλλο*, the constr. becomes most awkward. Thus Paley makes *ὡς* depend on *κλύω* ('I am told') supplied from v. 524. Campbell renders: 'your father, that is what you are always holding forth, (how that he) died by my act'; adding: 'By a kind of attraction, the main sentence, as it proceeds, becomes subordinated to the parenthesis.'—**πρόσχημα** here=*σκῆψις, πρόφασις*. Cp. 682.

528 ἡ γὰρ Δίκη. The *γάρ*, which has been impugned (cr. n.), is right. 'He certainly died, and by my hand; *for* Justice, whose instrument I was, required his death.' As to *Δίκη* the avenger, cp. 475 f. (n.). Aesch. *Ag.* 1432 *μὰ τὴν τέλειον τῆς ἐμῆς παιδὸς Δίκην, | Ἄτην τ', Ἐρινύν θ', αἷσι τόνδ' ἔσφαξ' ἐγώ*.

529 ἦ χρῆν σ' ἀρήγειν κ.τ.λ. The inf. represents the apodosis; *i.e.*, 'It was your duty *to help*,' implies, 'you would have helped,' *ἀρωγὸς ἂν ἦσθα*. Cp. Eur. *Med.* 586 *χρῆν σ', εἴπερ ἦσθα μὴ κακός, πείσαντ' ἐμὲ | γαμεῖν γάμον τόνδ'* (*i.e.*, *πείσας ἂν ἐγάμεις*). Lys. or. 32 §23 *εἰ ἐβούλετο δίκαιος εἶναι,... ἐξῆν αὐτῷ... μισθῶσαι τὸν οἶκον* (*i.e.*, *ἐμίσθωσεν ἄν*).

530 The order of words in the MSS., *ἐπεὶ πατὴρ οὗτος σός*, is probably right; the words would then fall from her with a certain deliberate bitterness. Cp. 542: *Ant.* 44 *ἦ γὰρ νοεῖς θάπτειν σφ'* (n.): *Ph.* 101 *λέγω σ' ἐγὼ δόλῳ Φιλοκτήτην λαβεῖν*.

531 μοῦνος (*O. T.* 304 n.) **Ἑλλήνων.** He of all men—the father of the maiden—was the one who resolved on sacrificing her. The sacrifice was, indeed, approved by the other chiefs (Aesch. *Ag.* 230 *φιλόμαχοι βραβῆς*); and several persons took part in the deed itself (*ib.* 240 *ἕκαστον θυτήρων*). But, in the first instance, when Calchas spoke, the decision rested with Agamemnon. Cp. Aesch. *Ag.* 205—225, ending with *ἔτλα δ' οὖν | θυτὴρ γενέσθαι θυγατρός*. Sophocles, like Aeschylus, ignores the legend used by Euripides, that Iphigeneia was not really slain at Aulis, but wafted by Artemis to the Tauric Chersonese.

Nauck requires *τὴν αὐτὸς αὐτοῦ* instead of *τὴν σὴν ὅμαιμον*, because Agamemnon's unique crime was the slaughter of his own child: as if the text did not convey this. Clytaemnestra means, 'while mourning a father, you forget a sister.'

532 f. The regular mode of expression would be, *οὐκ ἴσον λύπης καμὼν ἐμοί, ὁ σπείρας τῇ τικτούσῃ*. But, having written

λύπης, ὅτ' ἔσπειρ', ὥσπερ ἡ τίκτουσ' ἐγώ.
εἶεν, δίδαξον δή με, τοῦ χάριν, τίνων
ἔθυσεν αὐτήν; πότερον Ἀργείων ἐρεῖς;
ἀλλ' οὐ μετῆν αὐτοῖσι τήν γ' ἐμὴν κτανεῖν.
ἀλλ' ἀντ' ἀδελφοῦ δῆτα Μενέλεω κτανὼν
τἄμ' οὐκ ἔμελλε τῶνδέ μοι δώσειν δίκην;
πότερον ἐκείνῳ παῖδες οὐκ ἦσαν διπλοῖ,
οὓς τῆσδε μᾶλλον εἰκὸς ἦν θνήσκειν, πατρὸς
καὶ μητρὸς ὄντας, ἧς ὁ πλοῦς ὅδ' ἦν χάριν;
ἢ τῶν ἐμῶν Ἅιδης τιν' ἵμερον τέκνων
ἢ τῶν ἐκείνης ἔσχε δαίσασθαι πλέον;
ἢ τῷ πανώλει πατρὶ τῶν μὲν ἐξ ἐμοῦ
παίδων πόθος παρεῖτο, Μενέλεω δ' ἑνῆν;

σὴν ὅμαιμον, wishing to read *τὴν αὐτὸς αὑτοῦ*. **533** ὅτ' ἔσπειρ'] Mekler writes *ὃς ἔσπειρ'*. Kolster and Morstadt reject this v., which Nauck brackets. **534** *τοῦ χάριν· τίνοσ* L, *τίνοσ* having been made by erasure from *τίνων*, over which the 1st hand had written *οσ*. A few of the later MSS. (L², Pal., Aug. b, T) have *τίνων*: but A and most others have *τίνος*, the reading of Ald.—Reiske conj. *πρὸς χάριν τίνων*: Schmalfeld, *τοῦτο, τοῦ χάριν* (as Blaydes reads): Tournier, *τοῦ χάριν πατήρ* (Blaydes,

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ὅτ' ἔσπειρε, the poet explains *ἐμοί* by repeating the comparison in a new form, *ὥσπερ ἡ τίκτουσ' ἐγώ*. (For *ὡς* or *ὥσπερ* after *ἴσος*, cp. Lys. or. 19 § 36 *ἡγοῦντο... τὰ ἐκεῖ...εἶναι ἴσα ὥσπερ τὰ ἐνθάδε*.) Those who reject v. 533 omit to notice that, without it, the words *οὐκ ἴσον καμὼν ἐμοί* would be unintelligible. Cp. Aesch. *Ag.* 1417 *ἔθυσεν αὐτοῦ παῖδα, φιλτάτην ἐμοὶ | ὠδῖν'*.

This assertion of the mother's superior claim is a counterpart to the doctrine of Athena in Aesch. *Eum.* 658 f., *οὐκ ἔστι μήτηρ ἡ κεκλημένου τέκνου | τοκεύς, τροφὸς δὲ κύματος νεοσπόρου*. Cp. above, 366 n.

534 τοῦ χάριν, τίνων: *τοῦ* (neut.) *χάριν*, 'wherefore?' (as in *Ph.* 1029, *τί μ' ἀπάγεσθε; τοῦ χάριν;*): *τίνων* (masc.) *χάριν;* 'for the sake of what men?' 'Wherefore—to please *whom*—did he immolate her?' This is the only construction of the words which fits *Ἀργείων* in 535. The twofold question also suits the vehemence of the speaker, who is seeking to drive the point home.

The alternative, which most editors have preferred, is to take *τίνων* as the participle. But there is an insuperable objection to this, which seems to have escaped notice. The words, *τοῦ χάριν τίνων;* could mean only, 'paying a debt of gratitude *for what?*' They could not mean, 'paying a debt of gratitude *to whom?*' The latter would be *τῷ χάριν τίνων;* See (*e.g.*) Aesch. *P. V.* 985 *καὶ μὴν ὀφείλων ἂν τίνοιμ' αὐτῷ χάριν*: *Ag.* 821 *τούτων θεοῖσι χρὴ πολύμνηστον χάριν | τίνειν*. Hence the question, *τοῦ χάριν τίνων;* could not possibly be answered by *Ἀργείων*. For, evidently, the latter word could not mean, ('for a benefit conferred by) the Greeks.' A scholiast in the Baroccian MS. (cr. n. on 545), who explains *τοῦ χάριν τίνων* by *τίνος χάριν ἀποδιδούς*, plainly meant, 'showing gratitude for what?'—and his paraphrase was correct; only he overlooked the context.

536 ἀλλ' οὐ μετῆν κ.τ.λ.: cp. *Ant.* 48 *ἀλλ' οὐδὲν αὐτῷ τῶν ἐμῶν μ' ἔργειν μέτα* (=*μέτεστι*).

537 f. ἀλλ' ἀντ' ἀδελφοῦ δῆτα. Here the first supposition is introduced by *πότερον*, and the second by *ἀλλὰ δῆτα*, as in *Ai.* 460—466. *ἀλλά* was regularly used in thus putting the imagined arguments of an adversary,—the figure called *ὑποφορά* in Greek rhetoric, and in Latin *subiectio*, because *subicimus id quod oportet dici* (Cornificius, 4. 23. 33). Xen. *An.* 5. 8. 4 *πότερον ἦτου τί σε καί, ἐπεί μοι οὐκ ἐδίδους, ἔπαιον; ἀλλ' ἀπήτουν; ἀλλὰ περὶ παιδικῶν μαχόμενος; ἀλλὰ*

shared the mother's pangs.

Come, tell me now, wherefore, or to please whom, did he sacrifice her? To please the Argives, thou wilt say? Nay, they had no right to slay my daughter. Or if, forsooth, it was to screen his brother Menelaüs that he slew my child, was he not to pay me the penalty for that? Had not Menelaüs two children, who should in fairness have been taken before my daughter, as sprung from the sire and mother who had caused that voyage? Or had Hades some strange desire to feast on my offspring, rather than on hers? Or had that accursèd father lost all tenderness for the children of my womb, while he was tender to the children of Menelaüs?

τεκων). **538** *μετῆν...τήν γ'*] *μετῆν γ'...τήν γ'* Γ. **538** *ἔμελλε* made in L from *ἔμελλεν*.—Nauck rejects this v. **540 f.** Nauck changes *πατρὸς* to *πάρος*, brackets *μᾶλλον*, and rejects v. 541. **542** *ἢ τῶν ἐμῶν*] *ἢ τῶν ἐμῶν* Brunck. **543** *δαΐσασθαι*] F. W. Schmidt (*Sat. Crit.* p. 29) conj. *λῆσασθαι* (=*λητῖσασθαι*), which Wecklein receives. Hesychius has *λαίσασθαι· κτήσασθαι*: and *λῃίσασθαι· κτήσασθαι, ἀφελέσθαι*.—*πλέον* made in L from *πλέων*. **544** In L a letter has been erased after *τῶν*. **545** *Μενέλεω*] An erroneous *v. l.* *Μενελέῳ* is implied by the schol. in cod. Barocc. 66 (Bodleian), *τῷ δὲ Μενελάῳ ἐνυπῆρχε πόθος τῶν αὐτοῦ παίδων*.

μεθύων ἐπαρῴνησα; In this verse, *ἀλλὰ* introduces both the supposed argument and the reply, since **κτανὼν**=*εἰ ἔκτανεν* (as='granting that he slew'). Cp. Andoc. or. 1. § 148 *τίνα γὰρ καὶ ἀναβιβάσομαι δεήσομενον ὑπὲρ ἐμαυτοῦ; τὸν πατέρα; ἀλλὰ τέθνηκεν. ἀλλὰ τοὺς ἀδελφούς; ἀλλ' οὐκ εἰσίν. ἀλλὰ τοὺς παῖδας; ἀλλ' οὔπω γεγένηνται.*

ἀντὶ ἀδελφοῦ here='in his stead,' *i.e.* 'to save him from slaying *his* child': not, 'for his sake.' Nor is it short for *ἀντὶ* [*τῶν τοῦ*] *ἀδελφοῦ*.—**τἄμ'**: for the neut. referring to persons, cp. 972: *O. T.* 1195 n. In *Ant.* 48 *τῶν ἐμῶν*, and in *O. T.* 1448 *τῶν γε σῶν*, may be masc., like *O. C.* 832 *τοὺς ἐμοὺς ἄγω*.

539 παῖδες... διπλοῖ. The schol. observes that, according to Homer, Helen bore to Menelaüs only a daughter Hermionè (*Od.* 4. 14,—indicated, though not named, in *Il.* 3. 175); but that Hesiod mentioned also a son (fr. 131): *ἣ τέκεθ' Ἑρμιόνην δουρικλειτῷ Μενελάῳ, | ὁπλότατον δ' ἔτεκεν Νικόστρατον, ὄζον Ἄρηος.* Sophocles follows Hesiod, since Menelaüs could not have been expected to sacrifice an only child.

540 f. Nauck would prefer a single verse in place of these two, viz. *οὓς Ἰφιγενείας εἰκὸς ἦν θνήσκειν πάρος.*

542 f. *ἢ* here introduces a third supposition (cp. 530), and in 544 a fourth. —**ἢ τῶν ἐμῶν Ἄιδης**: the absence of caesura gives a harsh emphasis to the words; cp. 530.

δαΐσασθαι, *sc.* *αὐτὰ* (fr. 731 *ὠμόβρως ἐδαΐσατο | τὸν Ἀστάκειον παῖδα*): epexegetic inf.: cp. 1277: Eur. *Med.* 1399 *φ.λίου χρῄζω στόματος | παίδων ὁ τάλας προσπτύξασθαι* (*sc.* *αὐτό*, cp. *Phoen.* 1671): Plat. *Crito* 52 B *οὐδ' ἐπιθυμία σε ἄλλης πόλεως οὐδ' ἄλλων νόμων ἔλαβεν εἰδέναι*.—The destroying gods, such as Ares (*Il.* 5. 289) and Thanatos (Eur. *Alc.* 844), were supposed to rejoice, like the dead (*Od.* 11. 96, Eur. *Hec.* 536), in draughts of blood.

The conj. **λῆσασθαι** ('to make his prey') is correct in form (Eur. *Tro.* 866 *ἐλῄσατο*), but weaker than the vulgate.

544 f. **πανώλει** expresses intense hatred, as in *Ph.* 1357 Odysseus is *τῷ πανώλει παιδὶ τῷ Λαερτίου*.—**παρεῖτο**, lit., 'had been neglected,'—allowed to pass out of his thoughts. This plpf. (identical in form with the 2nd aor.) is somewhat rare: cp. however Thuc. 4. 103 *καθεῖτο* (followed by *καθειστήκει*): Plat. *Critias* 117 C *ἀφεῖτο* (preceded by *ἐκεχειρούργητο*).

The sense does not absolutely require us to take **Μενέλεω δ'** as=*τῶν δὲ Μενέλεω (παίδων)*; but that is clearly what is meant.

οὐ ταῦτ' ἀβούλου καὶ κακοῦ γνώμην πατρός;
δοκῶ μέν, εἰ καὶ σῆς δίχα γνώμης λέγω.
φαίη δ' ἂν ἡ θανοῦσά γ', εἰ φωνὴν λάβοι.
ἐγὼ μὲν οὖν οὐκ εἰμὶ τοῖς πεπραγμένοις
δύσθυμος· εἰ δὲ σοὶ δοκῶ φρονεῖν κακῶς,
γνώμην δικαίαν σχοῦσα τοὺς πέλας ψέγε.
ΗΛ. ἐρεῖς μὲν οὐχὶ νῦν γέ μ' ὡς ἄρξασά τι
λυπηρὸν, εἶτα σοῦ τάδ' ἐξήκουσ' ὕπο·
ἀλλ' ἦν ἐφῇς μοι, τοῦ τεθνηκότος θ' ὕπερ
λέξαιμ' ἂν ὀρθῶς τῆς κασιγνήτης θ' ὁμοῦ.
ΚΛ. καὶ μὴν ἐφίημ'· εἰ δέ μ' ὧδ' ἀεὶ λόγους
ἐξῆρχες, οὐκ ἂν ἦσθα λυπηρὰ κλύειν.
ΗΛ. καὶ δὴ λέγω σοι. πατέρα φὴς κτεῖναι. τίς ἂν
τούτου λόγος γένοιτ' ἂν αἰσχίων ἔτι,
εἴτ' οὖν δικαίως εἴτε μή; λέξω δέ σοι,

548 *φαίη*] *φαίην* A.—For δ', Tournier and Morstadt conj. *τ'*. **549** In L several letters (about six) have been erased after *πεπραγμένοις*. **551** *τοὺς πέλας ψέγε*] *τοῖς πέλας λέγω* Vindobonensis. **552** *ἄρξασα*] Nauck conj. *λέξασα*. **554** *ἦν* made in L from *ἦν*.—*ἐφῇς*] *ἐφῆς* L, with an erasure above.—*τοῦ τεθνηκότος θ' ὕπερ*] *τοῦ τεθνηκότος ὑπέρ* L, with Γ, and others; *θ'* was added by Triclinius.

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546 ἀβούλου, inconsiderate, — not taking proper thought for his children; cp. *Tr.* 139 *τίς ὧδε | τέκνοισι Ζῆν' ἄβουλον εἶδεν;*—**κακοῦ γνώμην**, perverse,— in choosing to sacrifice his own offspring, rather than another's. There is a bitter irony in this mode of characterising what she regards as unnatural cruelty.

547 δοκῶ μέν: 61 n.—**εἰ καί**, though (as is the case): cp. *O. T.* 408 *εἰ καὶ τυραννεῖς*, and appendix on *O. T.* 305.

548 εἰ φωνὴν λάβοι: cp. Aesch. *Ag.* 37 (*οἶκος*) *εἰ φθογγὴν λάβοι*. In the *Odyssey* the departed spirits are conceived unable to recognise or to accost the living, until they have tasted the offerings of blood (11. 153).—Similarly Oedipus imagines how Laïus would testify, if he could return to life (*O. C.* 998).

549 τοῖς πεπραγμένοις, causal dat.; cp. Thuc. 3. 98 *τοῖς πεπραγμένοις φοβούμενος τοὺς Ἀθηναίους*: *Tr.* 1127 n.

551 γνώμην δικαίαν σχοῦσα κ.τ.λ.: first attain to a just view of the matter, and then, but not sooner, blame thy neighbours. Schol.: *οἷον λογισμῷ χρησαμένη δικαίῳ τότε* [=*εἶτα*] *τοὺς πέλας ψόγε ἡμᾶς*. The usual sense of the aor. *ἔσχον* ('came to have,' 'acquired') is a reason for taking the words thus, rather than as referring to the subject of *δοκῶ*, 'though I have held a just view'; in the latter case, we should have expected *ἔχουσα*. The aor. part. of the simple *ἔχω* is not frequent (*Od.* 4. 70 and Thuc. 5. 2 *σχών*: Antiphon or. 5 § 67 *σχόντες*: Her. 4. 203 *σχοῦσι*).

552 f. ἐρεῖς μὲν οὐχὶ κ.τ.λ. The antithesis implied by *μέν* is given by vv. 554 f.: 'I have not, indeed, provoked this discussion; still, I should like to speak.' For *ἐρεῖς* preceding the negative, cp. *Ant.* 223 *ἄναξ, ἐρῶ μὲν οὐχ κ.τ.λ.* For the constr., *ἐρεῖς...μ' ὡς*, cp. 520.

ἄρξασά τι λυπηρὸν: cp. fr. 339 *ἄρξασι Φρυξὶ τὴν κατ' Ἀργείων ὕβριν*. This constr., rare for *ἄρχω*, is regular for *ὑπάρχω*, as Dem. or. 19 § 280 *εὐεργεσίας ἃς ὑπῆρξαν εἰς ἡμᾶς*.—**τάδ' ἐξήκουσ'**, alluding to the reproaches in vv. 518, 529, etc. Cp. *Ph.* 378 *ὀηχθεὶς πρὸς ἀξήκουσεν*, 'stung by the abuse.'

554 f. τοῦ τεθνηκότος θ' ὕπερ. She will speak justly in the cause of both. The pathos of Iphigeneia's death is not diminished, but enhanced, if Agamemnon

Was not that the part of a callous and perverse parent? I think so, though I differ from thy judgment; and so would say the dead, if she could speak. For myself, then, I view the past without dismay; but if thou deemest me perverse, see that thine own judgment is just, before thou blame thy neighbour.

ΕΛ. This time thou canst not say that I have done anything to provoke such words from thee. But, if thou wilt give me leave, I fain would declare the truth, in the cause alike of my dead sire and of my sister.

ΧΡ. Indeed, thou hast my leave; and didst thou always address me in such a tone, thou wouldst be heard without pain.

ΕΛ. Then I will speak. Thou sayest that thou hast slain my father. What word could bring thee deeper shame than that, whether the deed was just or not? But I must tell thee

τοῦ τεθνηκότος γ' ὕπερ A, E, and Ald.—Nauck formerly conj. τοῦ τεθνηκότος πάρα: but now would write τῆς κασιγνήτης ὕπερ here, and τοῦ τεθνηκότος θ' ὁμοῦ in 555. **556** λόγους] The 1st hand in L wrote λόγουσ, which a later hand has changed to λόγοισ. A has λόγοις, the reading of most (perhaps all) other MSS., and of the Aldine. Blaydes writes λόγοις | ἤλεγχες. **559** L has ἔτι in an erasure; but what the error had been seems uncertain. **560** λέξω] Morstadt conj. δείξω (*Progr. Schaffh.*, p. 21, 1864), suggested also by Wecklein (*Ars* p. 44) and Herwerden (*Stud. Crit.* p. 15), and received by Nauck and Blaydes.

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acted against his own will.—Hermann, reading τοῦ τεθνηκότος γ', took γε to imply that she would not defend *herself*. But the double τε suits the promise of impartiality.

556 f. καὶ μήν, lit., 'and verily,'—expressing assent to the request: cp. *Ant.* 221 n.—**λόγους ἐξῆρχές με** = προσεφώνεις με: cp. 123 ff. τάκεις...οἰμωγὰν...Ἀγαμέμνονα: *O. C.* 1120 τέκνα...μηκύνω λόγον (speak at length to my children). ἐξάρχω was said esp. of beginning a musical strain (Eur. *Tro.* 148 ff. μολπὰν...οἵαν... ἐξῆρχον θεούς). Here it perhaps suggests the same idea, with a tinge of irony: 'if you always began in such a key,'—viz., of filial deference.

558—609 Clytaemnestra has argued that she was justified in slaying Agamemnon, because he had slain Iphigeneia. The topics of Electra's reply are as follows.

(1) 558—562. The wife who slew her husband would be a criminal, even if the motive had been just retribution; but the real motive was her love for Aegisthus. (2) 563—576. Agamemnon was not a free agent in slaying Iphigeneia; the act was forced upon him by Artemis. (3) 577—583. Suppose, however, that he was a free agent, and wished to please his brother; still she was not justified in taking his life. (4) 584—594. And in any case her plea does not excuse her for living with the man who helped to slay her husband.—The speech then closes in a strain of reproach and defiance (595—609).

558 f. καὶ δὴ λέγω σοι: the same formula as in 892 and *Ant.* 245,—καὶ δὴ expressing prompt compliance. Cp. also 1436, 1464. The sense of **πατέρα** is relative to the speaker, and not (as would be more natural) to the subject of **φῂς**: see on *Tr.* 1125 τῆς πατροφόντου μητρός. —For the doubled ἄν, cp. 333 f.

560 εἴτ' οὖν...εἴτε: cp. 199 n. We supply ἔκτειναs: cp. Aesch. *Eum.* 468 σὺ δ', εἰ δικαίως εἴτε μή, κρῖνον δίκην, where ἔκτεινα is understood from v. 463. —**λέξω**: the fut. here implies the sense of a task from which the speaker will not shrink; 'I have to tell thee';—as elsewhere the fut. bespeaks indulgence for a request: *O. T.* 1446 προστρέψομαι: *Ai.* 825 αἰτήσομαι. The conjecture δείξω seems unnecessary.

ὡς οὐ δίκῃ γ' ἔκτεινας, ἀλλά σ' ἔσπασεν
πειθὼ κακοῦ πρὸς ἀνδρός, ᾧ τανῦν ξύνει.
ἐροῦ δὲ τὴν κυναγὸν Ἄρτεμιν, τίνος
ποινὰς τὰ πολλὰ πνεύματ' ἔσχ' ἐν Αὐλίδι·
ἢ 'γὼ φράσω· κείνης γὰρ οὐ θέμις μαθεῖν. 565
πατήρ ποθ' οὑμός, ὡς ἐγὼ κλύω, θεᾶς
παίζων κατ' ἄλσος ἐξεκίνησεν ποδοῖν
στικτὸν κεράστην ἔλαφον, οὗ κατὰ σφαγὰς
ἐκκομπάσας ἔπος τι τυγχάνει βαλών.

561 οὐ made in L from οὖν.—δίκῃ γ'] Blaydes writes δίκῃ σφ'.—ἔσπασεν L, with most MSS., and Ald.: ἔσπασε T, E, Γ. Cp. cr. n. on *O. C.* 4. **562** πειθὼ] πιθὼ L. **564** ποινὰς] In L a later hand has altered ποινὰσ to ποινῆσ.—τὰ πολλὰ πνεύματ'] Fröhlich conj. (ann. 1815) τὰ πλοῖ' ἀπνεύματ': A. E. Housman (*Class. Rev.*, vol. I. p. 240, 1887) τὰ πλοῖα πνεύματ'.—ἔσχ' ἐν L, with most MSS., and Ald.: ἔσχεν r (as Campb. reads).—Αὐλίδι] L has αὐλίδι in an erasure,—as F. Dübner thinks, from αὐλίωι: but α and λ, no less than δ, seem

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561 f. ὡς οὐ δίκῃ γ': γε, emphasising δίκῃ, is suitable here, since δικαίως (560) expressed the first of two alternatives. For the omission of the object to ἔκτεινας, cp. *Ph.* 801 (ἔμπρησον), n.—ἔσπασεν, a stronger word than εἵλκυσε: cp. *Ant.* 791 (of Erôs) σὺ καὶ δικαίων ἀδίκους φρένας παρασπᾷς ἐπὶ λώβᾳ.—πειθώ: cp. *Od.* 3. 264 (Aegisthus) πόλλ' Ἀγαμεμνονέην ἄλοχον θέλγεσκ' ἐπέεσσιν.

563 f. κυναγὸν: the Doric form, as in λοχαγός, ὁδαγός, etc. (*Ant.* 715 n.): but κυνηγετεῖν (*Ai.* 5), κυνηγία, κυνηγέτης.—**ποινὰς**, acc. in appos. with the sentence; cp. 129 n., Aesch. *P. V.* 563 τίνος ἀμπλακίας ποινὰς ὀλέκει; Eur. *Alc.* 6 καί με θητεύειν πατὴρ | θνητῷ παρ' ἀνδρὶ τῶνδ' ἄποιν' ἠνάγκασεν.

τὰ πολλὰ πνεύματ' ἔσχ', 'she stayed those frequent winds,' which ordinarily blow from the coast of Greece,—causing a calm of unusual length. For **τὰ πολλά**, cp. 931: *O. C.* 87 τὰ πόλλ' ἐκεῖν' ὅτ' ἐξέχρη κακά: Aesch. *Ag.* 1456 μία τὰς πολλάς, τὰς πάνυ πολλὰς | ψυχὰς ὀλέσασ'. For **ἔσχε** as = 'stopped,' cp. *O. C.* 888 βουθυτοῦντά μ'...ἔσχετ'.

Acc. to Aesch. (*Ag.* 149 f., 192), the Greeks were detained by *adverse winds*, blowing from the N.E.: and this seems to have been the account given in the *Cypria* (*c.* 776 B.C.), Proclus *Chrest.* p. 455: ἐπέσχεν αὐτοὺς τοῦ πλοῦ χειμῶνας ἐπιπέμπουσα. But other authorities speak of a *calm*. Thus Eur. *I. A.* 9 ff. οὔκουν φθόγγος γ' οὔτ' ὀρνίθων | οὔτε θαλάσσης· σιγαὶ δ' ἀνέμων | τόνδε κατ' Εὔριπον ἔχουσιν. Schol. Eur. *Or.* 647 ἐπειράθη τῆς θεοῦ ὀργιζομένης καὶ κατεχούσης τοὺς ἀνέμους. Tzetzes on Lycophron 183 χολωθεῖσα δ' ἐπὶ τούτῳ ἡ θεὸς τοὺς ἀνέμους κατέσχεν. Ovid (*Met.* 13. 183) combines both versions: *exspectata diu, nulla aut contraria classi* | *Flamina sunt.*

It has been objected that vessels provided with oars need not have been detained by a calm. But the ships of the Greek fleet were not light craft. Each carried from 50 to 120 armed men, besides σκεύη πολεμικά: and the warriors were also the rowers (cp. Thuc. 1. 10). It is intelligible, then, that they should await the aid of wind before attempting the passage of the Aegaean. We must remember, too, the strong and shifting currents in the Euripus (στονόεντα πορθμόν, *Ant.* 1145: παλιρρόχθοις ἐν Αὐλίδος τόποις, Aesch. *Ag.* 191).

We cannot well render:—(1) 'He *suffered* those tedious winds,'—supplying ὁ πατήρ from v. 558. Nor: (2) 'She *directed* those tedious winds at Aulis,'—a version which would at least require ἐπ' Αὐλίδι. Cp. *Ph.* 1119 ἔχε | δύσποτμον ἀρὰν ἐπ' ἄλλοις.

The conjecture **πλοῖα** for πολλὰ (cr. n.) would be an attractive remedy, if the idea of a *calm* were not admissible. It may be noticed, however, that the word πλοῖον, admitted by Aesch. as a synonym for ναῦς (*Ag.* 625), occurs in Soph. only once (fr. 127), and is not extant in Eur.

Αὐλίδι. Aulis was so named from the

that thy deed was not just; no, thou wert drawn on to it by the wooing of the base man who is now thy spouse.

Ask the huntress Artemis what sin she punished when she stayed the frequent winds at Aulis; or I will tell thee; for we may not learn from her. My father—so I have heard—was once disporting himself in the grove of the goddess, when his footfall startled a dappled and antlered stag; he shot it, and chanced to utter a certain boast concerning its slaughter.

to have been altered.—Wolff conj. *ἐπ' Αὐλίδι*. **565—567** Nauck, objecting to *κείνης γὰρ οὐ θέμις μαθεῖν*, to *παίζων*, and to *ποδοῖν*, would reduce these three verses to two, thus:—*ἦ ἐγὼ φράσω. πατήρ ποθ' οὑμός, ὡς ἐγὼ | κλύω, κατ' ἄλσος ἐξεκίνησεν θεᾶς*. Otto Jahn would merely delete v. 565. **567** *ἐξεκίνησεν* L, with most MSS., and Ald.: *ἐξενίκησε* E, *ἐξενίκησεν* Aug. b, and codex B of Suidas *s.v. ἐξεκίνησεν*. **568** *κατὰ σφαγὰς*] *σφαγάσ* made in L from *σφαγᾶσ*. Γ has *κατασφαγὰς*, as Hermann read on conjecture.—Monk, taking *σφαγὰς*

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channel (*αὐλός*), as other towns were named from *αὐλών* 'a valley.' It stood on the Boeotian coast, in the territory of Tanagra, about three miles S. of the point where, at Chalcis in Euboea, the Euripus is narrowest. The site was a rocky peninsula (hence *Αὐλίδα πετρήεσσαν*, *Il.* 2. 496), having on the south of it a large basin, known as the *βαθὺς λιμήν* (Strabo 3. p. 403). Pausanias saw at Aulis an ancient temple of Artemis, with two statues of the goddess (9. 19. 6).

565 **ἦ 'γὼ φράσω**, a self-correction, as in 352 *ἦ μάθ' ἐξ ἐμοῦ*. It is not *θέμις* for a mortal to cross-question a goddess face to face.—For the simple gen. **κείνης**, cp. 668: *Ph.* 370 *μαθεῖν ἐμοῦ*.

566 f. **ὡς ἐγὼ κλύω**: implying the possibility of other accounts. Aeschylus does not define the offence which had angered Artemis (*Ag.* 132). According to Euripides, Agamemnon had rashly vowed that he would sacrifice to her the fairest creature that the year should bring forth (*I. T.* 20).

θεᾶς...κατ' ἄλσος, a sacred precinct near the temple of Artemis at Aulis, mentioned in Eur. *I. A.* 1544, *Ἀρτέμιδος ἄλσος λείμακάς τ' ἀνθεσφόρους*, and called *πολύθυτον*, *ib.* 185. At many places on the eastern coasts of Greece Artemis was worshipped, esp. as *λιμενοσκόπος* (see on *Tr.* 637).

παίζων, 'amusing himself,' 'taking his pleasure.' The allusion is to the pursuit of game, though *παίζω* had no definitely technical sense like that of our word 'sport.' We find the verb associated with hunting in *Od.* 6. 104 ff. (Artemis) *τερπομένη κάπροισι καὶ ὠκείῃς ἐλάφοισι· | τῇ δέ θ' ἅμα νύμφαι, κοῦραι Διὸς αἰγιόχοιο, | ἀγρονόμοι παίζουσι*. Dindorf quotes Plut. *Alex.* 23 *πολλάκις δὲ παίζων καὶ ἀλώπεκας ἐθήρευε καὶ ὄρνιθας*. Tzetzes, in telling the story, says, *ἐξελθὼν ἐπὶ κυνηγέσιον* (on Lycophr. 183).

ποδοῖν: *i.e.*, by the sound of his feet; not by their touch.

568 **ἔλαφον**, 'a stag.' The word can also mean 'a hind,' as in fr. 86 *κεροῦσσα...ἔλαφος*.—**στικτὸν** (*Ph.* 184) = *βαλιόν*: Eur. *Bacch.* 111 *στικτῶν...νεβρίδων*: Kaibel *Epigr.* 1082. 4 *στικτὴν ἔλαφον*.—**κεράστην**: cp. the Homeric *ἔλαφον κεραόν* (*Il.* 3. 24, etc.).

οὗ κατὰ σφαγάς, *concerning* the slaughter of it: cp. Her. 1. 31 *τὰ κατὰ τὸν Τέλλον...εἶπας*: *id.* 2. 3 *κατὰ μὲν δὴ τὴν τροφὴν τῶν παιδίων τοσαῦτα ἔλεγον*. Others understand (less well, I think), '*on the occasion of* the slaughter' ('*beim* Erlegen desselben,' G. Wolff; and so Nauck).

569 **ἐκκομπάσας ἔπος τι τυγχάνει**, 'he chanced to utter a certain (irreverent) boast,' **βαλών**, 'after hitting' (with an arrow, or perh. with a javelin). *ἔπος τι* is euphemistic: cp. Hyginus *Fab.* 98 *superbiusque in Dianam locutus est*. The vaunt would naturally follow, not precede, the hit. And so we read elsewhere. Schol. Eur. *Or.* 647 *καυχησάμενος δὲ ἐπὶ τῇ ἐπιτυχίᾳ, καὶ εἰπὼν ὡς οὐδ' ἂν αὐτὴ ἡ Ἄρτεμις οὕτως ἔβαλεν, ἐπειράθη τῆς θεοῦ ὀργιζομένης κ.τ.λ.* Proclus *Chrest.* p. 455 *Ἀγαμέμνων ἐπὶ θήρᾳ βαλὼν ἔλαφον ὑπερβάλλειν ἔφησε καὶ τὴν Ἄρτεμιν*. Tzetzes on Lycophr. 183 *τρώσας ἔλαφον μέγα καυχήσας ἐφθέγξατο οὕτως· Οὐδὲ ἡ Ἄρτεμις* (*sc.* *οὕτως ἂν ἔβαλεν*).

κἀκ τοῦδε μηνίσασα Λητῴα κόρη
κατεῖχ' Ἀχαιούς, ὡς πατὴρ ἀντίσταθμον
τοῦ θηρὸς ἐκθύσειε τὴν αὐτοῦ κόρην.
ὧδ' ἦν τὰ κείνης θύματ'· οὐ γὰρ ἦν λύσις
ἄλλη στρατῷ πρὸς οἶκον οὐδ' εἰς Ἴλιον.
ἀνθ' ὧν βιασθεὶς πολλὰ κἀντιβὰς μόλις
ἔθυσεν αὐτήν, οὐχὶ Μενελεω χάριν.
εἰ δ' οὖν, ἐρῶ γὰρ καὶ τὸ σόν, κεῖνον θέλων
ἐπωφελῆσαι ταῦτ' ἔδρα, τούτου θανεῖν
χρὴν αὐτὸν οὕνεκ' ἐκ σέθεν; ποίῳ νόμῳ;
ὅρα τιθεῖσα τόνδε τὸν νόμον βροτοῖς
μὴ πῆμα σαυτῇ καὶ μετάγνοιαν τιθῇς.
εἰ γὰρ κτενοῦμεν ἄλλον ἀντ' ἄλλου, σύ τοι
πρώτη θάνοις ἄν, εἰ δίκης γε τυγχάνοις.

as 'throat,' would change οὗ to δν (governed by βαλών). **571 ὡς**] Fröhlich, and Wecklein (*Ars* p. 17), conj. ἕως. **572** αὐτοῦ r, and Ald.; αὐτοῦ L, with most MSS. **573 f.** τὰ κείνης] τά κείνησ L.—οὐ γὰρ ἦν λύσις] Wunder conj. οὐ γὰρ ἦλυσις | ἄλλη στρατῷ πρὸς οἶκον ἦν, οὐδ' Ἴλιον. For ἦν λύσις, Nauck conj. ἦξις ἦν.—εἰς Ἴλιον] ἐς Ἴλιον Nauck.—Mekler suspects these two verses. **575** βιασθεὶς]

This is the reason against taking τυγχάνει with βαλών, as='he shoots and hits'; cp. *Il.* 15. 581 θηρητὴρ ἐτύχησε βαλών: Her. 3. 35 εἰ...τοῦ παιδὸς...βαλὼν τύχοιμι. The vaunt must then *precede* the hit.

Others take **βαλὼν** with **ἔπος**: 'he chanced to *let fall* some boastful word.' But this is objectionable on two grounds. (1) ἐκβάλλειν ἔπος is a very frequent phrase; *Il.* 18. 324: *Od.* 4. 503: Pind. *P.* 2. 81: Aesch. *Ag.* 1663, *Ch.* 47: Her. 6. 69, etc. But βάλλειν ἔπος does not seem to occur: even in Ar. *Ran.* 595 καὶ βαλεῖς τι μαθακόν, κἀκβαλεῖς is a *v.l.*, and probably right; cp. *Vesp.* 1289 σκωμμάτιον...ἐκβαλῶ. (2) ἐκκομπάσας, combined with βαλών in this sense, would be awkwardly redundant.

Monk, with Musgrave, took **σφαγὰς** as=*iugulum*, understanding, 'he uttered a vaunt, and hit the stag with his missile in the throat.' (*Mus. Crit.* 1. 77.)

570 ἐκ τοῦδε, *idcirco*.—**μηνίσασα**, of divine wrath, as in *O.C.* 965, *Tr.* 274: and so μῆνις, *Ai.* 656, 757. But human resentment is denoted by the verb in *O.C.* 1274, *Ant.* 1177; and by the noun in *O.T.* 699, *O.C.* 1328.—**Λητῴα κόρη**: cp. *O.T.* 267 τῷ Λαβδακείῳ παιδί (a.).

571 f. ὡς: the will of the goddess was interpreted by Calchas. Nothing would be gained by reading ἕως (monosyll.).—**ἀντίσταθμον**, = ἀντίρροπον, 'in compensation for.'—**ἐκθύσειε**. The midd. ἐκθύεσθαι is to *expiate* (ἄγος), or to *propitiate* (θεόν). But the act. ἐκθύειν is merely a strengthened θύειν, 'to make a sacrifice of,' implying some cruelty or violence: Eur. *Cyc.* 371 ἐφεστίους ἱκτῆρας ἐκθύειν δόμων.

573 f. ὧδ' ἦν, instead of ὧδ' εἶχε or τοιαῦτα ἦν. When an adv. is joined with εἶναι, the verb is more often impers., as in εὖ γὰρ ἔσται (Eur. *Med.* 89).—**τὰ... θύματ'**: for the poet. pl., cp. *Tr.* 627 τὰ τῆς ξένης... | προσδέγματ'.—**λύσις**, 'release' from the detention at Aulis.

πρὸς οἶκον. The weather, which stopped the voyage to Troy, would also hinder some of the islanders from going home; but most of the allies from the mainland could have reached their respective ports with less difficulty; and we can only suppose that Calchas threatened them with the wrath of Artemis. In Aesch. *Ag.* 212 Agamemnon speaks as if a return home were possible, though disgraceful. In Eur. *I. A.* 94 ff. he is on the point of dismissing the army, when Menelaüs interferes.

Wroth thereat, the daughter of Leto detained the Greeks, that, in quittance for the wild creature's life, my father should yield up the life of his own child. Thus it befell that she was sacrificed; since the fleet had no other release, homeward or to Troy; and for that cause, under sore constraint and with sore reluctance, at last he slew her—not for the sake of Menelaüs.

But grant—for I will take thine own plea—grant that the motive of his deed was to benefit his brother;—was that a reason for his dying by thy hand? Under what law? See that, in making such a law for men, thou make not trouble and remorse for thyself; for, if we are to take blood for blood, thou wouldst be the first to die, didst thou meet with thy desert.

Nauck conj. λιασθεὶς.—Walter (*Emend. in Soph. spec.*, p. 13) conj. **πολλά τ' ἀντιβὰς**. **579** *νόμῳ*] Tournier conj. *τρόπῳ*: Nauck, λόγῳ. **581** *τιθῇς*] *τίθησι* L: *τιθῇς* D (cod. Paris, 2820): *τιθῆς* T: *τίθης* A, with most MSS. The Ald. has *τίθῃς* (*sic*). **583** *τυγχάνοις* r: *τυγχάνεισ* L, with most MSS., and Ald. **584—586** These three verses, omitted in the text of L, have been added in the margin by the 1st hand.

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578 πολλὰ goes with both participles. Nauck objects that it must mean '*often*,' and conjectures λιασθείς. But see *Il.* 11. 556 f., ὣς Αἴας τότ' ἀπὸ Τρώων τετιημένος ἦτορ | ἤϊε, πόλλ' ἀέκων. *Ph.* 254 ὦ πόλλ' ἐγὼ μοχθηρός.—**ἀντιβὰς**: cp. Her. 6. 73 (οὐκ) ἐδικαίευν ἔτι ἀντιβαίνειν. Verg. *Geo.* 4. 301 *Multa reluctanti.*—**μόλις**, *aegre*: *Ant.* 1105 μόλις μέν, καρδίας δ' ἐξίσταμαι: *Ph.* 329. Aeschylus describes the struggle in the father's soul, until **ἀνάγκας ἔδυ** λέπαδνον (*Ag.* 206—221).

577 εἰ δ' οὖν, 'but if it *was* with the wish,' etc.,—referring to Clytaemnestra's words in 537 ff. Cp. Aesch. *Ag.* 1042 **εἰ δ' οὖν ἀνάγκη τῆσδ' ἐπιρρέποι τύχης** ('but if the doom of slavery *should* befall').—**ἐρῶ γὰρ καὶ τὸ σόν**, 'for I will state thy plea (537 ff.) also': cp. *Tr.* 479 **δεῖ γὰρ καὶ τὸ πρὸς κείνου λέγειν.** *Ai.* 1313 ὅρα μὴ τοὐμὸν ἀλλὰ **καὶ τὸ σόν.**

578 f. τούτου...οὕνεκ': for the large interval between the case and this prep., cp. *O. T.* 857 f.—**νόμῳ**, 'rule,' 'principle'; *Ant.* 908, *Tr.* 616.

580 f. ὅρα...μὴ...τιθῇς. The subjunctive here is supported by our best MS., L, which has *τίθησι*, while in 584 it has *τίθησ*. In 584 **τίθης** is clearly right: 'see that you *are not* making a false excuse' (she is actually making it). Cp. Plat. *Theaet.* 145 c ὅρα μὴ παίζων **ἔλεγεν**: and other examples in n. on *Ph.* 30.

Here, either *τίθης* or *τιθῇς* would be suitable. (1) With *τίθης*:—'See that, in making this rule, you *are not* making woe for yourself.' This means that to make the rule (as she is doing) is at once (logically) to make the woe. (2) With *τιθῇς*:—'See *lest*, in making this rule, you *make* woe for yourself': *i.e.*, the rule may have the woe as a consequence. The woe is a future contingency (583 **εἰ δίκης γε τυγχάνοις**), against which Electra warns her. On the whole, I now prefer *τιθῇς*. Cp. 1003 ὅρα κακῶς πράσσοντε μὴ μείζω **κακὰ** | κτησώμεθ': fr. 82 **ἀλλ' ὅρα μὴ κρεῖσσον ᾖ.**

τιθεῖσα...νόμον: cp. n. on *Ant.* 8: Eur. *Alc.* 57 **πρὸς τῶν ἐχόντων, Φοῖβε, τὸν νόμον τίθης.**

582 f. εἰ γὰρ κτενοῦμεν. Note two points of syntax here. (1) We have two protases, not co-ordinate: the first of them, **εἰ κτενοῦμεν**, states the primary condition, on which everything else depends. '*If* that is to be the rule,—*then* (*if* you got your due) you would die.' Cp. *Ai.* 782 f.: Eur. *Suppl.* 1084 **εἰ δ' ἦμεν νέοι** | δὶς **καὶ γέροντες, εἴ τις ἐξημάρτανε,** | διπλοῦ βίου λαχόντες ἐξωρθούμεθ' **ἄν.** (2) The first protasis has the fut. indic.: the second protasis and the apodosis have the optat. with **ἄν**, not as a softened future, but in a potential sense. Cp. Thuc. 1. 142 **φρούριον δ' εἰ ποιήσονται,** τῆς μὲν γῆς βλάπτοιεν **ἄν** τι μέρος. Eur. *Tro.* 730 **εἰ γάρ τι** λέξεις ᾧ χολώσεταί **στρατός,** | οὔτ' **ἂν** ταφείη παῖς ὅδ', οὔτ' οἴκτου τύχοι.

πρώτη: *i.e.*, no one has more fully deserved the penalty.

ἀλλ᾽ εἰσόρα μὴ σκῆψιν οὐκ οὖσαν τίθης.
εἰ γὰρ θέλεις, δίδαξον ἀνθ᾽ ὅτου τανῦν
αἴσχιστα πάντων ἔργα δρῶσα τυγχάνεις,
ἥτις ξυνεύδεις τῷ παλαμναίῳ, μεθ᾽ οὗ
πατέρα τὸν ἀμὸν πρόσθεν ἐξαπώλεσας,
καὶ παιδοποιεῖς· τοὺς δὲ πρόσθεν εὐσεβεῖς
κἀξ εὐσεβῶν βλαστόντας ἐκβαλοῦσ᾽ ἔχεις.
πῶς ταῦτ᾽ ἐπαινέσαιμ᾽ ἄν; ἢ καὶ ταῦτ᾽ ἐρεῖς
ὡς τῆς θυγατρὸς ἀντίποινα λαμβάνεις;
αἰσχρῶς δ᾽, ἐάν περ καὶ λέγῃς· οὐ γὰρ καλὸν
ἐχθροῖς γαμεῖσθαι τῆς θυγατρὸς οὕνεκα.
ἀλλ᾽ οὐ γὰρ οὐδὲ νουθετεῖν ἔξεστί σε,
ἣ πᾶσαν ἴης γλῶσσαν ὡς τὴν μητέρα
κακοστομοῦμεν. καί σ᾽ ἔγωγε δεσπότιν

584 *τίθης*] So L (*τίθησ*), with most of the later MSS., and Suidas (*s.v. σκῆψις*): *τίθεις* A: *τιθῆς* T: *τιθῇς* L^2 (=Lb), Γ. The Ald. has *τίθῃς*, as in 581. Wecklein writes *τιθεῖς*, with Cobet (*Misc. Crit.* p. 284); cp. 596. **585** *θέλεις*] Meineke conj. *θέμις*: F. W. Schmidt, *σθένεις*. **588** *ἀμὸν* made in L from *ἐμὸν* by an early hand.—Wunder rejects this v. **589 f.** *παιδοποιεῖς*] Blaydes conj. *παιδοποιεῖ*.—*κἀξ*] In L the *κ* has been written (or else enlarged) by a later hand.—Nauck conj. *εὐγενεῖς κἀξ εὐγενῶν*.—*βλαστόντας* A, E: *βλαστῶντασ* L, Γ, etc. **591** *ἐπαινέσαιμ᾽ ἄν*] *γρ. ἐπαινέσωμεν* S in the marg. of L: which Nauck adopts.—

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584 f. **εἰσόρα**, instead of *ὅρα*: cp. 611, 997.—**οὐκ οὖσαν**, =*ψευδῆ*, unreal, false: cp. Ar. *Ran.* 1052 ΕΥ. *πότερον δ᾽ οὐκ ὄντα λόγον τοῦτον περὶ τῆς Φαίδρας ξυνέθηκα;* ΑΙΣ. *μὰ Δί᾽, ἀλλ᾽ ὄντ᾽*.—**τίθης**: see on 580 f.—**εἰ . . θέλεις**, here merely a form of ironical courtesy: but in *O. T.* 343='if you choose.'

587 f. **τῷ παλαμναίῳ**, more forcible than *φονεῖ*: cp. *Tr.* 1207 *φονέα γενέσθαι καὶ παλαμναῖον σέθεν* (n.).—**πρόσθεν ἐξαπώλεσας**. The point of *πρόσθεν* is that, having *first* used his aid to slay her husband, she has put him in that husband's place.

589 f. **παιδοποιεῖς**. The active voice of this verb is rarer than the middle, but is proved by metre in Eur. *Heracl.* 524, Ar. *Eccl.* 615. In both forms it is usually said of the man.

Erigonè, daughter of Aegisthus and Clytaemnestra (Tzetzes on Lyc. 1374), was mentioned by the early cyclic poet Cinaethon (Paus. 2. 18. 6), and was the theme of Sophocles in his Ἠριγόνη. Hyginus (*Fab.* 122) notices a son of Aegisthus named Aletes, who gives his name to a play by Sophocles, but does not record the mother: see p. xliii note 4.

εὐσεβεῖς: schol. rec.: *ἐννόμους, ἤγουν ἐξ ἐννόμου γάμου*. 'Stainless,' as being the legitimate offspring of a lawful marriage.—**κἀξ εὐσεβῶν**: *τουτέστω ἐννόμῳ γάμῳ ἡρμοσμένων* (schol.). The reference is to both parents, not to Agam. only.

By *τοὺς . . . πρόσθεν εὐσεβεῖς* Electra means Orestes and herself. Both are 'cast out' of their just rights. Cp. *O. T.* 611 *φίλον . . . ἐσθλὸν ἐκβαλεῖν*. Eur. *El.* 62 *τεκοῦσα δ᾽ ἄλλους παῖδας Ἀγίσθῳ πάρα | πάρεργ᾽ Ὀρέστην κἀμὲ ποιεῖται δόμων*.—**βλαστόντας**. Some MSS., including L, have *βλαστῶντας*: but, though *βλαστέω* may be classical, *βλαστάω* occurs only in late Greek, as schol. Pind. 4. 65 *βλαστᾷ*: Hermas *Past.* p. 57 (*ap.* Veitch) *βλαστῶντα*.—**ἐκβαλοῦσ᾽ ἔχεις**, an emphatic perfect, like *ἀτιμάσας ἔχει* (*Ant.* 22).

591 f. **πῶς ταῦτ᾽ ἐπαινέσαιμ᾽ ἄν**; Cp. *Ph.* 451 *ποῦ χρὴ τίθεσθαι ταῦτα, ποῦ δ᾽ αἰνεῖν . . .*;

ἢ is better here than ἤ. 'How can such an act be approved? *Or* will you plead that, though bad in itself, it is ex-

But look if thy pretext is not false. For tell me, if thou wilt, wherefore thou art now doing the most shameless deeds of all,—dwelling as wife with that blood-guilty one, who first helped thee to slay my sire, and bearing children to him, while thou hast cast out the earlier-born, the stainless offspring of a stainless marriage? How can I praise these things? Or wilt thou say that this, too, is thy vengeance for thy daughter? Nay, a shameful plea, if so thou plead; 'tis not well to wed an enemy for a daughter's sake.

But indeed I may not even counsel thee,—who shriekest that I revile my mother; and truly I think that to me thou art

ἢ MSS.: ἦ Brunck.—ταῦτ' Dobree: τοῦτ' MSS. **592** λαμβάνεις] The 1st hand in L wrote τυγχάνει (the reading of Γ and L^2). This has been erased, and above it λαμβάνει (not -εις) has been written in small letters, either by S, or (as the form of λ rather leads me to think) by the 1st hand. The other MSS. have λαμβάνεις. **593 f.** αἰσχρῶσ δ', L, with most MSS., and Ald.: αἰσχρῶς Γ: αἰσχρῶς γ' Hartung.—λέγῃς] λέγηισ L, made from λέγεισ by a later hand.—οὐ] Dobree conj. τοῦ . .; —Vv. 593, 594 are rejected by Wilamowitz (*Hermes* XVIII. 219). Blaydes had already (1873) suspected both, but chiefly v. 594. **595** σε made in L from σοι. **596** ἴῃς r: ἴεισ L: ἰεῖς Brunck, Wecklein. **597** κακοστομοῦμεν] Nauck conj.

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cused by the provocation?'—The constr. is:—ἢ ἐρεῖς ὡς καὶ ταῦτα λαμβάνεις ἀντίποινα τῆς θυγατρός; lit., 'that thou takest this also as compensation,' etc. (This seems truer than to make ταῦτα an acc. of respect, 'in regard to this also.') The traditional reading, καὶ τοῦτ', admits of the same rendering. But Greek idiom favours the assimilation of the pronoun to ἀποινα (cp. *O. C.* 88 n.); and ταῦτ' would easily have become τοῦτ', if it had been supposed that the sense was, 'Wilt thou *say this* too?'

593 f. αἰσχρῶς δ', *sc.* ἐρεῖς. I leave the traditional δ': for, though it might well be absent, it adds a certain vivacity to the retort. 'Will that be your plea? Nay, it will be a shameful one.'—ἐάν περ καὶ λέγῃς, 'if you *do* allege it' (as it is scarcely conceivable that you should). Here καί goes closely with the verb: cp. *Ant.* 90 εἰ καὶ δυνήσει γ'.

ἐχθροῖς γαμεῖσθαι. Cp. *Tr.* 1236 f., where Hyllus demurs to marrying Iolè (whom he regards as indirectly the cause of his father's death): κρεῖσσον κἀμέ γ', ὦ πάτερ, θανεῖν | ἢ τοῖσιν ἐχθίστοισι συννύαλειν ὁμοῦ. Aegisthus is, in Electra's view, an ἐχθρός, primarily as having helped to murder Agamemnon. As the son of Thyestes, and the murderer of Atreus, he is in a further sense the ἐχθρός of all Atreidae.

These two verses, though not indispensable, seem genuine. Were they omitted, the transition from 592 to 595 would be somewhat abrupt.

595 f. ἀλλ' οὐ γάρ, elliptical: 'But (I will argue no more), for,' etc.: cp. 223 n.—πᾶσαν ἴῃς γλώσσαν, poet. for πᾶσαν φωνὴν ἴῃς: cp. fr. 843. 3 πολλὴν γλῶσσαν ἐκχέας μάτην: *Tr.* 323 διήσει γλῶσσαν (n.). Plat. *Legg.* 890 D πᾶσαν, τὸ λεγόμενον, φωνὴν ἱέντα, *i.e.*, 'with all possible earnestness.' *Euthyd.* p. 293 A πᾶσαν ἤδη φωνὴν ἡφίειν, δεόμενος τοῦν ξένοιν...σῶσαι ἡμᾶς.

597 f. κακοστομοῦμεν: the verb occurs only here: cp. εὐστομεῖν (*O. C.* 18). The conj. κακορροθοῦμεν is illustrated by Eur. *Hipp.* 340 ξυγγόνους κακορροθεῖς, but is needless.

καί σ' ἔγωγε δεσπότιν. It is not easy to decide whether καί here means (1) 'and *indeed*,'—or (2) like καίτοι, 'and *yet*.' The latter sense may be illustrated by *Tr.* 1048, *Ant.* 332, and Ar. *Eq.* 1250 χαίρων ἄπιθι· καί σ' ἄκων ἐγὼ | λείπω. It would refer to τὴν μητέρα. 'You complain that I revile my mother. *And yet* you are no mother in my view, but a mistress.' But the other interpretation is simpler. καί will then refer to the instance of harshness already given (ἢ πᾶσαν ἴῃς γλῶσσαν). '*And indeed* I regard you as being (in all things) as much a mistress as a mother.' [I formerly understood:—'And indeed it is even worse,—it is a case

ἢ μητέρ' οὐκ ἔλασσον εἰς ἡμᾶς νέμω,
ἢ ζῶ βίον μοχθηρόν, ἔκ τε σοῦ κακοῖς
πολλοῖς ἀεὶ ξυνοῦσα τοῦ τε συννόμου.
ὁ δ' ἄλλος ἔξω, χεῖρα σὴν μόλις φυγών,
τλήμων Ὀρέστης δυστυχῆ τρίβει βίον·
ὃν πολλὰ δή με σοὶ τρέφειν μιάστορα
ἐπῃτιάσω· καὶ τόδ', εἴπερ ἔσθενον,
ἔδρων ἄν, εὖ τοῦτ' ἴσθι. τοῦδέ γ' οὕνεκα
κήρυσσέ μ' εἰς ἅπαντας, εἴτε χρῄς κακὴν
εἴτε στόμαργον εἴτ' ἀναιδείας πλέαν.
εἰ γὰρ πέφυκα τῶνδε τῶν ἔργων ἴδρις,
σχεδόν τι, τὴν σὴν οὐ καταισχύνω φύσιν.
ΧΟ. ὁρῶ μένος πνέουσαν· εἰ δὲ σὺν δίκῃ
ξύνεστι, τοῦδε φροντίδ' οὐκέτ' εἰσορῶ.
ΚΛ. ποίας δ' ἐμοὶ δεῖ πρός γε τήνδε φροντίδος,

κακορροθοῦμεν.—καί σ' ἔγωγε] Kayser conj. *ἀλλ' ἐγώ σε.* **601** *ὁ δ' ἄλλος*] Wex (1837) conj. *ὁ δ' ἀμός*, and so also Meineke and G. Krüger: Neue, *ὁ δ' ἄλλοσ'*: Heimsoeth, *ὁ δ' ἄλλοθι ζῶν*: Nauck, *ὁ δ' ἀλλαχοῦ γῆς.* Blaydes writes, *ὁ δ' ἀδελφὸς ἔξω* (proposing also *ἔξω δ' ἀδελφός*, or *ὁ δ' ἐν ξένῃ γῇ*). **603** *δή μέ σοι* L. *δή με σοὶ* Brunck. **606** *χρῄς* Wunder: *χρὴ* MSS.: Nauck conj. *λῇς*: Hense, *ἐρεῖς.*

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of a slave taunting her mistress': but this is perhaps too artificial.] For *δεσπότιν*, cp. 264, and 1192 *δουλεύω*.

εἰς ἡμᾶς is best taken as = *εἰς ἐμέ*, since Orestes (601) is beyond the reach of the domestic tyranny denoted by *δεσπότιν*. Cp. 116 *ἠμετέρου*. There is no awkwardness in ἢ (599), since it follows *νέμω*.

599 f. βίον μοχθηρόν: see vv. 189 ff. —**ἔκ τε σοῦ** = *ἐκ σοῦ τε*: cp. 249 f. (n.).—**κακοῖς...ξυνοῦσα**: cp. 241 (*ξυνναίομ'*): *O.T.* 303 *νόσῳ σύνεστιν.*—**συννόμου**: so *O.C.* 340 *al...σύννομοι.*

601 f. ὁ δ' ἄλλος: not, 'the other' (of us two), which would be *ὁ ἕτερος* (though Theocr. 6. 45 has *οὐδαλλος* for *οὐδέτερος*): but, 'that other one,'—that other member of our family,—of whom she was thinking when she spoke of *τοὺς πρόσθεν εὐσεβεῖς* (589). Some critics understand, 'and he, *besides*.' For this use of *ἄλλος*, see *O.T.* 290 n.: but it does not seem in place here. —No emendation (cr. n.) is probable, or needful.—**χεῖρα σὴν**: see on 11.

τρίβει βίον, in weary exile: cp. 159 *ἀχέων*: Ar. *Pl.* 526 *ὀδυνηρότερον τρίψεις βίοτον.*

603 The reason for writing **δή με σοὶ** rather than **δή μέ σοι** is that *σοί*, placed thus, would almost necessarily receive a slight emphasis when the verse was spoken. But the chief emphasis is on *μιάστορα*, and, so far as the sense is concerned, an enclitic *σοι* would suffice. Whitelaw's version brings this out:—'Oι whom I hear thee rate me that he lives | Reared up by me, for vengeance.'

μιάστορα, here, the avenger of a crime, like **ἀλάστωρ**: so Aesch. *Eum.* 176 *ἕτερον ἐν κάρᾳ | μιάστορ' ἐκ κείνου πάσεται.* Eur. *Med.* 1371 *οἵδ' εἰσίν, οἵμοι, σῷ κάρᾳ μιάστορες.*—Cp. 275.

605 τοῦδέ γ' οὕνεκα: 387 n.

606 f. εἰς ἅπαντας: cp. *O.T.* 93 *ἐς πάντας αὖδα* (n.).—**χρῄς**. As to the forms *χρῇς, χρῇ*, see on *Ant.* 887 *εἴτε χρῇ θανεῖν | εἴτ' ἐν τοιαύτῃ ζῶσα τυμβεύειν στέγῃ*,—where *ζῶσα* excludes *χρή*. Here, as in *Ai.* 1373 (*σοὶ δὲ δρᾶν ἔξεσθ' ἃ χρῄς*), *χρὴ* is possible, but certainly less natural than a verb in the 2nd person.

στόμαργον. It is probable that *στόμαργος* was only another form of *στόμαλγος*, which is not found; though *στομαλγία* was preferred to *στομαργία*, as *γλωσσαλγία* to **γλωσσαργία**. Both *γλώσσαλγος* and *γλώσσαργος* occur in later Greek.

608 f. τῶνδε τῶν ἔργων ἴδρις, ironi-

less a mother than a mistress; so wretched is the life that I live, ever beset with miseries by thee and by thy partner. And that other, who scarce escaped thy hand, the hapless Orestes, is wearing out his ill-starred days in exile. Often hast thou charged me with rearing him to punish thy crime; and I would have done so, if I could, thou mayst be sure:—for that matter, denounce me to all, as disloyal, if thou wilt, or petulant, or impudent; for if I am accomplished in such ways, methinks I am no unworthy child of thee.

CH. I see that she breathes forth anger; but whether justice be with her, for this she seems to care no longer.

CL. And what manner of care do I need to use against her,

607 στόμαλγον Hartung. **608** ἔργων] A *v.l.* κακῶν occurs in two of the later MS. (Vindob., Pal.), and in Eustath. p. 1969. 18. The schol.'s paraphrase, εἰ γέγονα τούτοις τοῖς κακοῖς ἔνοχος,—'these *reproaches*,'—does not warrant the inference that he read κακῶν. Suidas (*s.v.* ἴδριας) has λόγων. **609** καταισχύνω L, with most MSS.: καταισχυνῶ r. **610** σὺν δίκῃ] Reiske conj. καὶ δίκη: Blaydes writes, σοὶ δίκη. **612** πόλας δ' ἐμοὶ Nauck (Monk having already proposed πόλας ἐμοί, *Mus. Crit.* I. 78). L has πόλασ δέμοι, with a trace of erasure over the final ι.

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cal, as though these ἔργα were praiseworthy accomplishments. The *v.l.* κακῶν, for ἔργων, is very inferior.—σχεδόν τι, 'almost,' *i.e.*, 'it may perhaps be said that...'; cp. *Ant.* 470 σχεδόν τι μῶρῳ μωρίαν ὀφλισκάνω (n.).

οὐ καταισχύνω: commonly in a good sense: cp. *Ai.* 1304 f.: *Il.* 6. 209 μηδὲ γένος πατέρων αἰσχυνέμεν. Eur. *Or.* 1169 (Orestes speaking of his father), ὃν οὐ καταισχυνῶ.

610 f. ὁρῶ μένος πνέουσαν κ.τ.λ.: 'I see that she (Electra) is breathing anger; but whether she has justice on her side, of that I *no longer* see any regard (on her part).' Electra's speech, which began with temperate argument, has passed (at v. 595) into a strain of angry reproach—closing with the avowal that she would have wished to see Orestes take blood for blood (604 f.). The leader of the Chorus has once before reproved Electra's vehemence (213—220). Here the utterance is exactly parallel with that of the Chorus in *Ant.* 471 f. (after Antigone's defiant speech to Creon),—δηλοῖ τὸ γέννημ' ὠμὸν ἐξ ὠμοῦ πατρὸς | τῆς παιδός· εἰκειν δ' οὐκ ἐπίσταται κακοῖς.—For μένος πνέουσαν cp. Aesch. *Ch.* 33 κότον | πνέων.

σὺν δίκῃ ξύνεστι is an unusual pleonasm, but analogous to ἐνεῖναι ἔν τινι (*O.C.* 116), πάρεινα παρά τινι (*Ph.* 1056), προσθέσθαι πρός τινι (Aesch. *Pers.* 531), etc. Cp. *Ph.* 1251 ξὺν τῷ δικαίῳ. It would be awkward (1) to understand τὸ μένος ξύνεστιν αὐτῇ (schol.); or (2) ἐκείνη ξύνεστι τῷ μένει (Herm.). The conj. of Blaydes, εἰ δὲ σοὶ δίκη etc., yields a clear phrase (cp. *O. T.* 274 f.): but σοὶ is objectionable. He understands, 'I see that Electra is angry; but you (Clytaemnestra) do not consider whether she is in the right.' Paley, who adopts this conjecture, takes πνέουσαν to mean Clyt., and σοί, Electra.

Other interpretations are:—(1) 'I see that Electra is wroth; but as to whether she is in the right, I see no concern (anywhere),'—a timid way of saying that *Clytaemnestra* shows no such concern. So the schol. (2) 'I see that Clytaemnestra is angry, but not that she cares whether she is right':—an inference from some gesture. Both these versions rely on the fact that φροντίδος (612) is plainly an echo of φροντίδ' (611). But: (*a*) it does not follow that φροντίδ' is not *Electra's* thought. (*b*) It is surely clear that πνέουσαν must be Electra; and (*c*) as in *Ant.* 471 f., the second clause naturally refers to the same person.

612 πόλας δ' ἐμοὶ δεῖ. The Chorus having said that Electra takes no φροντὶς as to whether she is in the right, Clytaemnestra rejoins, 'And what manner of φροντὶς do *I* need in regard to *her*?'—*i.e.*, 'Must I not indeed be on my guard against her, seeing that she is capable of

ἥτις τοιαῦτα τὴν τεκοῦσαν ὕβρισεν,
καὶ ταῦτα τηλικοῦτος; ἆρά σοι δοκεῖ
χωρεῖν ἂν εἰς πᾶν ἔργον αἰσχύνης ἄτερ;
ΗΛ. εὖ νυν ἐπίστω τῶνδέ μ' αἰσχύνην ἔχειν,
κεἰ μὴ δοκῶ σοι· μανθάνω δ' ὀθούνεκα
ἔξωρα πράσσω κοὐκ ἐμοὶ προσεικότα.
ἀλλ' ἡ γὰρ ἐκ σοῦ δυσμένεια καὶ τὰ σὰ
ἔργ' ἐξαναγκάζει με ταῦτα δρᾶν βίᾳ·
αἰσχροῖς γὰρ αἰσχρὰ πράγματ' ἐκδιδάσκεται.
ΚΛ. ὦ θρέμμ' ἀναιδές, ἦ σ' ἐγὼ καὶ τἄμ' ἔπη
καὶ τἄργα τἀμὰ πόλλ' ἄγαν λέγειν ποεῖ.
ΗΛ. σύ τοι λέγεις νιν, οὐκ ἐγώ· σὺ γὰρ ποεῖς
τοὔργον· τὰ δ' ἔργα τοὺς λόγους εὑρίσκεται.
ΚΛ. ἀλλ' οὐ μὰ τὴν δέσποιναν Ἄρτεμιν θράσους
τοῦδ' οὐκ ἀλύξεις, εὖτ' ἂν Αἴγισθος μόλῃ.
ΗΛ. ὁρᾷς; πρὸς ὀργὴν ἐκφέρει, μεθεῖσά μοι
λέγειν ἃ χρῄζοιμ', οὐδ' ἐπίστασαι κλύειν.

πολας δέ μοι vulg.—*τήνδε*] *τῆσδε* Γ. **614** *τηλικοῦτος* made in L from *τηλικούτωσ.*—*ἆρα*] The 1st hand in L wrote *ἆρά σοι*, which a later hand has changed to *ἆρ' οὔ σοι*, the reading of most MSS., and of Ald. In L^2 (=Lb) and Pal. *ἆρά σοι* remains. **616** *νυν* Monk: *νῦν* MSS. **618** *προσεικότα* r: *προσηκότα* L. **621—625** These five vv. are rejected by A. Schöll. Verse 621 is suspected by

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anything?' (614 f.). Cp. Ar. *Nub.* 1032 *δεινῶν δέ σοι βουλευμάτων ἔοικε δεῖν πρὸς αὐτόν*. The sense recommends **ἐμοὶ** in preference to **μοι**. The order of words also favours it, since *μοι* would have been better placed after *δεῖ*.—As to **δεῖ**, remark that *δεῖ* **μοί** *τινος* is normal: see, *e.g.*, fr. 852: Aesch. *Ag.* 848: Eur. *Med.* 565: Thuc. 1. 71 § 3: Plat. *Rep.* 370 D, 389 D, *Soph.* 253 A, *Men.* 79 C, *Critias* 108 B, *Legg.* 674 C, 881 A: while *δεῖ* **μέ** *τινος* is much rarer (Aesch. *P.V.* 86, Eur. *Hipp.* 23, etc.). On the other hand, with the inf., *δεῖ* **με** *λέγειν* is normal, and *δεῖ* **μοι** *λέγειν* extremely rare (Xen. *An.* 3. 4. 35).

Others understand: (1) 'If Electra has no consideration for justice, why should I have any consideration for her,—*i.e.*, show her any tenderness?' Or: (2) 'If she heeds not justice, why should I heed her?' Neither view seems well suited to the context.

614 f. **καὶ ταῦτα**, 'and that too': *O.T.* 37, *Ant.* 322.—**τηλικοῦτος**, fem. only here and in *O.C.* 751. The sense is, 'so mature,'—old enough to know better. Cp. 185 f., and 962 *ἄλεκτρα γηράσκουσαν*. Not, 'so young.'—**ἆρα**, when the expected answer is 'yes,' has an ironical tone; 'pray, are you satisfied that she would...?': cp. *O.T.* 822 *ἆρ' ἔφυν κακός;*—followed by *ἆρ' οὐχὶ πᾶς ἄναγνος;*—**χωρεῖν ἂν** (=*ὅτι χωροίη ἄν*) **εἰς πᾶν ἔργον**: cp. Ar. *Lys.* 543 *ἐθέλω δ' ἐπὶ πᾶν ἰέναι*. So *Ant.* 301 *παντὸς ἔργου*.

616 ff. **εὖ νυν ἐπίστω**, as in *O. T.* 658. (In *Ph.* 1240 *εὖ νῦν ἐπίστω* is fitter.) *νυν* precedes a vowel also in *O. T.* 644, *Ant.* 705, *Ai.* 1129.

ἔξωρα, 'unseasonable,' from *ὥρα* in the sense of *καιρός*: not, 'unsuited to my age.' In Aeschin. or. 1. § 95 *ἔξωρος* = 'past one's prime.'—**προσεικότα**: *Ph.* 902 f. *τὴν αὐτοῦ φύσιν | ὅταν λιπών τις δρᾷ τὰ μὴ προσεικότα*.

619 ff. **ἀλλὰ...γάρ**, elliptical: 'but (I have excuse), for,' etc.: cp. 223, 595.—**ἡ...ἐκ σοῦ δυσμένεια**: cp. *Ant.* 95 *τὴν ἐξ ἐμοῦ δυσβουλίαν*: *Tr.* 631 *τὸν πόθον τὸν ἐξ ἐμοῦ*.—**ἐξαναγκάζει**: cp. 256.—**αἰσχροῖς**, *sc.* **πράγμασι**: cp. 308 f.

who hath thus insulted a mother, and this at her ripe age? Thinkest thou not that she would go forward to any deed without shame?

EL. Now be assured that I do feel shame for this, though thou believe it not; I know that my behaviour is unseemly, and becomes me ill. But then the enmity on thy part, and thy treatment, compel me in mine own despite to do thus; for base deeds are taught by base.

CL. Thou brazen one! Truly I and my sayings and my deeds give thee too much matter for words.

EL. The words are thine, not mine; for thine is the action; and the acts find the utterance.

CL. Now by our lady Artemis, thou shalt not fail to pay for this boldness, so soon as Aegisthus returns.

EL. Lo, thou art transported by anger, after granting me free speech, and hast no patience to listen.

Morstadt and Blaydes. Nauck would amend it thus: *αἰσχροῖς γὰρ ἔργοις αἴσχρ' ἔπη διδάσκεται.* **623** *ποεῖ* corrected in L from *ποιεῖ*. Cp. *Philoctetes*, Append. p. 234. **626** *οὐ μὰ τὴν* L, made from *οὐ μάτην*. A faint *ω* is discernible above *υ*.—*δέσποιναν*] L has the letters *να* in an erasure.—Hartung writes, *μὰ τὴν ἄνασσαν Ἄρτεμιν, ποινὴν θράσους.* **628** *μεθεῖσα* L, with most MSS.: *παρεῖσα* r.

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622 f. The word **θρέμμα** is not necessarily scornful (see *Ph.* 243 *ὦ τοῦ γέροντος θρέμμα Λυκομήδους*); but it is sometimes applied to monsters (*Tr.* 1093, etc.), or used, as here, in a disparaging tone, like our word 'creature'; cp. Aesch. *Th.* 182 (said to the Chorus), *θρέμματ' οὐκ ἀνασχετά.*

ἦ σ' ἐγὼ κ.τ.λ., a bitter echo of Electra's phrase (619 f.): 'Yes, indeed,—they draw only too many words from thee.' Others understand (less well, I think):—'Indeed, my *forbearance* in word and deed encourages thee to say too much.'

624 f. νιν=*αὐτά*, the *πόλλ' ἄγαν* (*ἔπη*): cp. 436.—**εὑρίσκεται**, 'find for themselves,'—hardly more than *εὑρίσκει* (but in *Ai.* 1023 *ηὑρόμην*='gained').

Cp. Milton, *Apology for Smectymnuus* (in his *Prose Works*, ed. Symmons, vol. I. p. 236): **'I** might also tell them [the prelates], what Electra in Sophocles, a wise virgin, answered her wicked mother, who thought herself too violently reproved by her the daughter: *''Tis you that say it, not I; you do the deeds, | And your ungodly deeds find me the words.''*

626 f. οὐ μὰ is here followed by a second negative, as in 1239 f.: *Il.* I. 86, 23. 44: Ar. *Ran.* 1043, etc.—**δέσποιναν.** This title, given to Athena in *Ai.* 38, is not Homeric in ref. to a goddess, but is so used by Pindar (fr. 122. 14 *δέσποινα Κύπρου*). At Athens it was more especially applied to Persephone (Plat. *Legg.* 796 B *ἡ...παρ' ἡμῖν κόρη καὶ δέσποινα*).

Ἄρτεμιν. Clytaemnestra calls upon the virgin-goddess to witness her threat, because she regards Electra as guilty of unmaidenly conduct (516 ff.). Electra has already appealed to Artemis (563), and again invokes her in 1238.

θράσους τοῦδ' οὐκ ἀλύξεις, 'thou shalt not escape (punishment) *for* this boldness'; causal gen.: cp. *Ant.* 931 *τούτων τοῖσιν ἄγουσιν | κλαύμαθ' ὑπάρξει.* Ar. *Nub.* 1239 *οὗτοι... | ἐμοῦ καταπροΐξει* (on my account). See n. on *Ant.* 488 *οὐκ ἀλύξετον | μόρου κακίστου*, where the gen. denotes the penalty. And so *θράσους* is sometimes taken here: but 'escape from *boldness*' surely could not mean, 'escape from the *penalty of* boldness.' It is different when (*e.g.*) *φεύγων τόδ' αἷμα κοινόν* (Aesch. *Ch.* 1038) means, 'flying from (the stain of) a kinsman's murder.'—**μόλῃ**: cp. 313.

628 ὀρᾷς, in reproach; cp. *O. T.* 687, *Ant.* 735: Eur. *Andr.* 87 *ὁρᾷς;*

ΚΛ. οὔκουν ἐάσεις οὐδ' ὑπ' εὐφήμου βοῆς
θῦσαί μ', ἐπειδὴ σοί γ' ἐφῆκα πᾶν λέγειν;
ΗΛ. ἐῶ, κελεύω, θῦε· μηδ' ἐπαιτιῶ
τοὐμὸν στόμ', ὡς οὐκ ἂν πέρα λέξαιμ' ἔτι.
ΚΛ. ἔπαιρε δὴ σὺ θύμαθ' ἡ παροῦσά μοι
πάγκαρπ', ἄνακτι τῷδ' ὅπως λυτηρίους
εὐχὰς ἀνάσχω δειμάτων ἃ νῦν ἔχω.
κλύοις ἂν ἤδη, Φοῖβε προστατήριε,
κεκρυμμένην μου βάξιν· οὐ γὰρ ἐν φίλοις
ὁ μῦθος, οὐδὲ πᾶν ἀναπτύξαι πρέπει
πρὸς φῶς παρούσης τῆσδε πλησίας ἐμοί,
μὴ σὺν φθόνῳ τε καὶ πολυγλώσσῳ βοῇ
σπείρῃ ματαίαν βάξιν εἰς πᾶσαν πόλιν.
ἀλλ' ὧδ' ἄκουε· τῇδε γὰρ κἀγὼ φράσω.
ἃ γὰρ προσεῖδον νυκτὶ τῇδε φάσματα
δισσῶν ὀνείρων, ταῦτά μοι, Λύκει' ἄναξ,

631 Blaydes would write *ἐπειδή σοί γ'*, in order to mark *σοι* as enclitic.—***σοί γ'*** made in L from *σύ γ'*. **633** *οὐκ ἂν*] *οὐ κἂν* L. **636** *ἀνάσχω*] Blaydes conj. *ἀνείπω*.—ἃ L, with most MSS.: *ὧν* A, Γ, E (in these with ἃ superscr.), Harl., Vindobon.; and

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ἀπανδᾷς ἐν κακοῖς φίλοισι σοῖς.—**ἐκφέρει**: Thuc. 3. 84 *ἀπαιδευσίᾳ ὀργῆς πλεῖστον ἐκφερόμενοι*.

The *v. l.* **παρεῖσα** (cr. n.), though doubtless a mere conjecture, was a very natural one; for *μεθιέναι* (prop., 'to let go') seldom means, 'to permit.'

630 f. οὐδὲ goes with *θῦσαι*. For the aor. inf., implying, 'to complete the sacrifice,' cp. 532, 285.—**ὑπ' εὐφήμου βοῆς**, 'with hushed clamour,' *i.e.*, in silence. In Ar. *Av.* 959 *εὐφημ' ἔστω* is the notice that the sacrifice is going to begin: see on *Ph.* 8 ff. For *ὑπό*, denoting the accompaniment, cp. 711, *Tr.* 419 (n.).

ἐπειδὴ σοί γ': ***γε*** necessarily emphasises *σοί*: thus arranged, the words could not mean, *ἐπειδή γέ σοι*. She means, 'after giving *you* leave to say what you would, am *I* to meet with no forbearance?'—**πᾶν λέγειν**: Plat. *Apol.* 39 A *ἐάν τις τολμᾷ πᾶν ποιεῖν καὶ λέγειν*.

632 f. κελεύω, not 'command,' but 'exhort,' 'beg'; cp. Xen. *Athen. Resp.* 2. 18 *κωμωδεῖν...τὸν μὲν δῆμον οὐκ ἐῶσιν, ἰδίᾳ δὲ κελεύουσιν* ('encourage' it). For the asyndeton, cp. Aesch. *P. V.* 937 *σέβου, προσεύχου, θώπτε τὸν κρατοῦντ' ἀεί*.—**τοὐμὸν στόμ'**: *O. T.* 426 *Κρέοντα καὶ τοὐμὸν στόμα | προπηλάκιζε*.

634 f. An altar, and probably an image, of Apollo stand before the palace. The attendant of Clytaemnestra carries offerings of various fruits, which she is now commanded to *raise*, as with a gesture of solemn oblation (**ἔπαιρε**), and to place upon the altar. There is a resemblance to the scene in the *Oedipus Tyrannus*, where Iocasta, gravely alarmed, brings a suppliant branch and gifts of frankincense to Apollo **Λύκειος**, before the house (*O. T.* 911—923).

ἡ παροῦσά μοι, said to the *πρόσπολος*. For the nom. with art., instead of a voc., cp. Plat. *Symp.* p. 218 B *οἱ δὲ οἰκέται... πύλας...τοῖς ὡσὶν ἐπίθεσθε*. [In Ar. *Ach.* 242, *πρόϊθ' ἐς τὸ πρόσθεν ὀλίγον ἡ κανηφόρος*, the correction *προῖτω 's* may be right, though it is not necessary.]

θύματα...πάγκαρπα, commonly called (*ἡ*) *παγκαρπία*, or, for metre's sake, *παγκάρπεια*: fr. 366 (from the **Μάντεις**, in a list of objects used for sacred rites), *ἐνῆν δὲ παγκάρπεια συμμιγὴς ὁλαῖς* (=*οὐλαῖς*): Eur. fr. 912. 4 (spoken to Zeus) *θυσίαν ἀπυρον παγκαρπείας | δέξαι πλήρη προχυθεισαν*.

Cl. Now wilt thou not hush thy clamour, or even suffer me to sacrifice, when I have permitted *thee* to speak unchecked?

El. I hinder not,—begin thy rites, I pray thee; and blame not my voice, for I shall say no more.

Cl. Raise then, my handmaid, the offerings of many fruits, that I may uplift my prayers to this our King, for deliverance from my present fears. Lend now a gracious ear, O Phoebus our defender, to my words, though they be dark: for I speak not among friends, nor is it meet to unfold my whole thought to the light, while *she* stands near me, lest with her malice and her garrulous cry she spread some rash rumour throughout the town: but hear me thus, since on this wise I must speak.

That vision which I saw last night in doubtful dreams—if it hath come for my good, grant, Lycean king,

so Ald. **641** πολυγλώσσῳ] The scribe of L has added the letters λυ above the line: after πο he had written ι or υ.—Meineke and Bergk conj. παλιγγλώσσῳ: Blaydes, κακογλώσσῳ. **642** εἰς] ἐς r and Ald. **644** νυκτὶ τῇδε] τῇδε νυκτὶ r. **645** δισσῶν] Schenkel (1869) and Blaydes conj. δεινῶν: Autenrieth,

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635 f. λυτηρίους...δειμάτων (410 n.): cp. 447, 1490. So Iocasta asks Apollo for a λύσιν εὐαγῆ (*O. T.* 921).

ἀνάσχω has been much suspected: Nauck even pronounces it 'undoubtedly' corrupt. Yet cp. Eur. *El.* 592, where the Chorus are exhorting Electra to pray for a happy result: ἔνεχε χέρας, ἄνεχε λόγον ('uplift thy prayer'), | ἴει λιτὰς ἐς θεούς. There, the phrase is associated with the uplifting of the hands in supplication (*Il.* 3. 318 θεοῖσι δὲ χεῖρας ἀνέσχον). The same thought may be present here, though we need not assume it.—Not, 'that I may lift up (the θύματα) *as* εὐχάς.'

637 κλύοις ἄν, a reverent petition; cp. 1491.—προστατῆριε: see on *Tr.* 208 f. τὸν εὐφαρέτραν | Ἀπόλλω προστάταν. Like Artemis (Aesch. *Th.* 449), Apollo was thus called as 'defender' of the house before which his image or altar stood. Here Clytaemnestra is invoking him more especially as ἀλεξίκακος, averter of evil: Ar. *Av.* 61 Ἄπολλον ἀποτρόπαιε.

638 κεκρυμμένην, here = αἰνιγματώδη, covert in meaning, though spoken aloud,—because she merely alludes to her vision, without describing it, and without naming the persons to whom she refers (644—654). So Theogn. 681 ταῦτά μοι ἠνίχθω κεκρυμμένα τοῖς ἀγαθοῖσιν. The ancients associated evil with any prayer which could not be freely uttered. The maxim μετὰ φωνῆς εὔχεσθαι was ascribed to Pythagoras (Clemens Alex. *Strom.* 4. 26 § 173). Cp. *O.C.* 131 n. 'Not every one is ready,' says Persius (2. 6), *mussare humilesque susurros | Tollere de templis et aperto vivere voto.* Cp. Horace *Epp.* 1. 16. 59.—οὐ γὰρ ἐν φίλοις, meaning Electra: for the plur., cp. 652.

640 πρὸς φῶς with ἀναπτύξαι: cp. *Ph.* 580 δεῖ δ' αὐτὸν λέγειν | εἰς φῶς ὁ λεξει.

641 f. πολυγλώσσῳ, 'garrulous,' agrees with Clytaemnestra's complaints of Electra in 520, 623. παλιγγλώσσῳ, in the sense of 'ill-omened' (βλασφήμῳ Hesych.), would be no gain.—σπείρῃ: cp. fr. 592 μὴ σπεῖρε πολλοῖς τὸν παρόντα δαίμονα ('spread it abroad').—ματαίαν seems here to mean 'rash,' 'reckless,' rather than 'false.' If Clytaemnestra openly avowed her fears or hopes, Electra would merely wish to publish them.

643 ὧδ' refers to 638: 'hear my prayer in this covert form, for I on my part (κἀγὼ) can use no other.' Cp. *Tr.* 554 τῇδ' ὑμῖν φράσω.

644 f. γάρ, prefatory (32).—δισσῶν ὀνείρων (neut., cp. Eur. *H. F.* 518 ὄνειρα), 'ambiguous' dreams, ἀμφιβόλων. The ordinary sense of δισσὰ ὄνειρα would be (1) 'two dreams,' or (2) 'two sets of dreams.' But it can mean also, (3) 'dreams *of two kinds*': cp. Arist. *Rhet.* 1. 15 § 13 μάρτυρές εἰσι διττοί (are of two kinds), οἱ

εἰ μὲν πέφηνεν ἐσθλά, δὸς τελεσφόρα,
εἰ δ' ἐχθρά, τοῖς ἐχθροῖσιν ἔμπαλιν μέθες·
καὶ μή με πλούτου τοῦ παροντος εἴ τινες
δόλοισι βουλεύουσιν ἐκβαλεῖν, ἐφῇς,
ἀλλ' ὧδέ μ' ἀεὶ ζῶσαν ἀβλαβεῖ βίῳ
δόμους Ἀτρειδῶν σκῆπτρά τ' ἀμφέπειν τάδε,
φίλοισί τε ξυνοῦσαν οἷς ξύνειμι νῦν
εὐημεροῦσαν καὶ τέκνων ὅσων ἐμοὶ
δύσνοια μὴ πρόσεστιν ἢ λύπη πικρά.
ταῦτ', ὦ Λύκει' Ἄπολλον, ἵλεως κλύων
δὸς πᾶσιν ἡμῖν ὥσπερ ἐξαιτούμεθα.
τὰ δ' ἄλλα πάντα καὶ σιωπώσης ἐμοῦ
ἐπαξιῶ σε δαίμον' ὄντ' ἐξειδέναι·
τοὺς ἐκ Διὸς γὰρ εἰκός ἐστι πάνθ' ὁρᾶν.

ΠΑΙΔΑΓΩΓΟΣ.

ξέναι γυναῖκες, πῶς ἂν εἰδείην σαφῶς
εἰ τοῦ τυράννου δώματ' Αἰγίσθου τάδε;

ΧΟ. τάδ' ἐστίν, ὦ ξέν'· αὐτὸς ἤκασας καλῶς.

δύσνων: Michaelis, διπλῶν. **646** πέφηνεν] πέφυκεν Vindobon., and schol. on 645, who quotes vv. 646 f.: so Hartung reads. **649** βουλεύουσιν] Wecklein (*Ars* p. 38) conj. βουλεύοιεν.—ἐφῇς] L has ἐφῆσ (η in the form H), with η written above: it seems to have been originally ἐφεῖσ, as L^2 (=Lb) has ἐφῆς made from ἐφεις. —ἐφῇς A, Γ, etc., and Ald. **650** ὧδέ μ'] L: ὧδέμ' A (εμ in an erasure).—ἀεὶ L, with most MSS., and Ald.: ἀεὶ Γ.—ἀβλαβεῖ βίῳ] B. Arnold conj. ἀβλαβῆ βίον.

μὲν παλαιοὶ οἱ δὲ πρόσφατοι. And 'dreams of two kinds' are here, 'dreams which admit of two interpretations,'—*i.e.*, which may be either good or bad. Cp. Lucian *Alex.* 10 διττούς τινας καὶ ἀμφιβόλους καὶ λοξοὺς χρησμοὺς συγγράφων. [The *sing.* διττόν often expresses 'ambiguity,' as in Arist. *Pol.* 2. 3 (p. 1261 *b* 20), τὸ γὰρ 'πάντες' διττόν: but that is different.]

Fr. Jacobs (*ap.* Wunder) understood, '*two* dreams,'—as if Clyt.'s vision consisted of two parts,—the return of Agamemnon, and the growth from the sceptre (417—423). This seems forced. Still less can we assume that there was some second dream which Clyt. did not relate even to the Sun-god (425).

Λύκει' ἄναξ: Iocasta, too, appeals to Apollo in this quality (*O. T.* 919). Both as a god of light, and as a destroyer of foes, the Λύκειος is fitly invoked here: see above on 6.

646 f. ἐσθλά...ἐχθρά. Since the sceptre which put forth the luxuriant growth was that which *Aegisthus* now carries (420 f.), Clytaemnestra might well regard the dream as so far susceptible of a good meaning. On the other hand, the apparition of Agamemnon (ὁ πανώλης, 544) must needs disquiet her. And so the import of the vision as a whole seemed doubtful.

Cp. Aesch. *Pers.* 217, where the Chorus are advising Atossa how to propitiate the gods after her dream: εἴ τι φλαῦρον εἶδες, αἰτοῦ τῶνδ' ἀποτροπὴν τελεῖν, | τὰ δ' ἀγάθ' ἐκτελῆ γενέσθαι σοί τε καὶ τέκνῳ σέθεν κ.τ.λ.

ἔμπαλιν μέθες, *retro mitte*, 'allow to *recoil*' upon them: so στρέφειν ἔμπαλιν (Eur. *Med.* 923, etc.). ἔμπαλιν would be weak here if it meant merely, 'on the contrary.'

648 f. εἴ τινες, meaning Electra and

that it be fulfilled; but if for harm, then let it recoil upon my foes. And if any are plotting to hurl me by treachery from the high estate which now is mine, permit them not; rather vouchsafe that, still living thus unscathed, I may bear sway over the house of the Atreidae and this realm, sharing prosperous days with the friends who share them now, and with those of my children from whom no enmity or bitterness pursues me.

O Lycean Apollo, graciously hear these prayers, and grant them to us all, even as we ask! For the rest, though I be silent, I deem that thou, a god, must know it; all things, surely, are seen by the sons of Zeus.

Enter the PAEDAGOGUS.

PAE. Ladies, might a stranger crave to know if this be the palace of the king Aegisthus?

CH. It is, sir; thou thyself hast guessed aright.

651 δόμους] Blaydes conj. *θρόνους*.—*ἀμφέπειν* made in L from *ἄμφ' ἔπειν*. **653** *εὐημεροῦσαν*] In L an early hand has written over *α* what some regard as an acute accent, but what is rather (as Dübner saw) the letter *ι*, indicating *εὐημεροῦσι(ν)*, a correction which Kvíčala too proposes. Erfurdt conj. *εὐημεροῦσα*.—*τέκνων*] Benedict conj. *τέκνοις*.—Nauck rejects this v. and the next. **654** *πρόσεστιν* made in L from *πρόεστιν*. **659** *πάνθ'* made in L from *πᾶνθ'*: whence Wecklein (*Ars* p. 13) conj. *πᾶν.—ὁρᾶν*] *ὁρᾶιν* L.—Jahn rejects this v. **662** *ἥκασας*

Orestes. Even before the dream, this thought had haunted her (293 ff.).

650 **ἀλλ' ὧδε** *κ.τ.λ.*, *sc.* *δός*: cp. 72 n.—**ἀβλαβεῖ βίῳ**: *Tr.* 168 *ζῆν ἀλυπήτῳ βίῳ*.

651 f. **δόμους**: as she says to Aegisthus in Aesch. *Ag.* 1672, *ἐγὼ | καὶ σὺ θήσομεν κρατοῦντε τῶνδε δωμάτων καλῶς*.—**ἀμφέπειν**, attend to, here, 'sway': Pind. *O.* 1. 12 *θεμιστεῖον ὃς ἀμφέπει σκᾶπτον*. Cp. *Ant.* 1118 *ἀμφέπεις | Ἰταλίαν*.

φίλοισι, *i.e.*, Aegisthus: for the plur., cp. 346.

653 f. **εὐημεροῦσαν** goes adverbially with *ξυνοῦσαν*, 'consorting in prosperity.' The acc. is better than the nom., since it includes this condition in her prayer.

καὶ τέκνων (*τούτοις*) **ὅσων** *κ.τ.λ.*: 'and with (those) of my children, from whom,' etc.: *τέκνων* is partitive gen., the antecedent to *ὅσων* being understood. Cp. Plat. *Rep.* 387 E *ὀρθῶς ἄρ' ἂν...θρήνους... γυναιξὶ...ἀποδιδοῖμεν, καὶ...ὅσοι κακοὶ τῶν ἀνδρῶν, i.e.* (*τούτοις*) *ὅσοι*.

We might also take *τέκνων* as standing, by attraction, for *τέκνοις*. When the antecedent is thus attracted, it usually comes after the relative (*O.C.* 56); but sometimes precedes it, as in *Tr.* 151 f. *τότ' ἄν τις εἰσίδοιτο... | ...κακοῖσιν* (for 'κακά') *οἷς ἐγὼ βαρύνομαι*. In examples of the latter kind, however, the acc. (and not, as it would be here, the dat.) is elsewhere the case attracted. In favour of taking *τέκνων* as partitive, it may be added that this suits the distinction between two groups of *τέκνα*. By *ὅσων* she means Chrysothemis, Iphianassa, and the offspring of her union with Aegisthus (157; 589).

ἐμοί...πρόσεστιν, attends upon me; cp. *Tr.* 453 *ἐλευθέρῳ | ψευδεῖ καλεῖσθαι κἢρ πρόσεστιν οὐ καλή*.

656 **πᾶσιν ἡμῖν**: *i.e.*, to herself, Aegisthus, and the loyal children (652 ff.).

657 **τὰ δ' ἄλλα πάντα**,—her wishes concerning her *foes*. When the news from Phocis comes a moment later, it is as if the god had answered the unspoken prayer.

660 Following the directions given in vv. 39 ff., the Paedagogus now appears as a *ξένος Φωκεύς*. Cp. *O.T.* 924 ff., where the messenger from Corinth presents himself to Iocasta and the Chorus.

πῶς ἂν εἰδείην, a courteous mode of inquiry; cp. 1103: *O.T.* 924 *ἆρ' ἂν παρ' ὑμῶν, ὦ ξένοι, μάθοιμ' ὅπου | τὰ τοῦ τυράννου δώματ' ἐστὶν Οἰδίπου;* For *πῶς ἄν* in wishes, cp. *Ph.* 531 f.

ΠΑ. ἦ καὶ δάμαρτα τήνδ' ἐπεικάζων κυρῶ
κείνου; πρέπει γὰρ ὡς τύραννος εἰσορᾶν.
ΧΟ. μάλιστα πάντων· ἥδε σοι κείνη πάρα.
ΠΑ. ὦ χαῖρ', ἄνασσα· σοὶ φέρων ἥκω λόγους
ἡδεῖς φίλου παρ' ἀνδρὸς Αἰγίσθῳ θ' ὁμοῦ.
ΚΛ. ἐδεξάμην τὸ ῥηθέν· εἰδέναι δέ σου
πρώτιστα χρῄζω, τίς σ' ἀπέστειλεν βροτῶν.
ΠΑ. Φανοτεὺς ὁ Φωκεύς, πρᾶγμα πορσύνων μέγα.
ΚΛ. τὸ ποῖον, ὦ ξέν'; εἰπέ· παρὰ φίλου γὰρ ὢν
ἀνδρός, σάφ' οἶδα, προσφιλεῖς λέξεις λόγους.
ΠΑ. τέθνηκ' Ὀρέστης· ἐν βραχεῖ ξυνθεὶς λέγω.
ΗΛ. οἲ 'γὼ τάλαιν', ὅλωλα τῇδ' ἐν ἡμέρᾳ.
ΚΛ. τί φής, τί φής, ὦ ξεῖνε; μὴ ταύτης κλύε.
ΠΑ. θανόντ' Ὀρέστην νῦν τε καὶ πάλαι λέγω.
ΗΛ. ἀπωλόμην δύστηνος, οὐδέν εἰμ' ἔτι.
ΚΛ. σὺ μὲν τὰ σαυτῆς πρᾶσσ', ἐμοὶ δὲ σύ, ξένε,
τἀληθὲς εἰπέ, τῷ τρόπῳ διόλλυται;
ΠΑ. κἀπεμπόμην πρὸς ταῦτα καὶ τὸ πᾶν φράσω.
κεῖνος γὰρ ἐλθὼν εἰς τὸ κοινὸν Ἑλλάδος
πρόσχημ' ἀγῶνος Δελφικῶν ἄθλων χάριν,

Brunck: *εἴκασας* MSS., and Ald. *εἰκάζων*: Schäfer, *τήνδε γ' εἰκάζων*.
667 Αἰγίσθῳ θ'] Αἰγίσθῳ δ' Γ. erased; *ἀπέστειλε* A, Γ, etc., and Ald.
663 *τήνδ' ἐπεικάζων*] Reiske conj. *τήνδ' ἔτ'*
665 ἥδε] ἥδέ L: ἥδε A, etc., and Ald.
669 *ἀπέστειλεν* L, but with *ν* partially
670 *πρᾶγμα*] Mekler conj. *χάρμα*.—

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663 f. ἦ καὶ: cp. 314 n.—**ἐπεικάζων κυρῶ**: cp. *Ph.* 223 *τύχοιμ' ἂν εἰπών*: Aesch. *Suppl.* 588 *καὶ τόδ' ἂν γένος λέγων | ἐξ Ἐπάφου κυρήσαις*. (But below, in 1176, *εἰπὼν κυρεῖς* has not this sense.)

πρέπει γὰρ: cp. Eur. *Suppl.* 1056 *ὡς οὐκ ἐπ' ἀνδρὶ πένθιμος πρέπεις ὁρᾶν*.

665 μάλιστα πάντων, in reply, as Ar. *Av.* 1531, Plat. *Phaedr.* 262 C *πάντων γέ που μάλιστα*. So *μάλιστά γε* (*O.T.* 994), and *καὶ μάλιστα*.

ἥδε σοι κείνη πάρα, yonder (*ἥδε*) is she for whom you ask: *Ant.* 384 *ἥδ' ἔστ' ἐκείνη*: *O.C.* 138 *δδ' ἐκεῖνος ἐγώ*. Cp. 1115.

666 f. The **ὦ** prefixed to **χαῖρε** marks joyous excitement, as in *Ai.* 91, Eur. *El.* 1334, etc. It occurs also in Comedy, Ar. *Ach.* 872, *Eq.* 1254, *Lys.* 853.

668 ἐδεξάμην τὸ ῥηθέν, 'I welcome the omen' (of *λόγους ἡδεῖς*). For the aor., cp. 1322, 1479: *Ant.* 1307 *ἀνέπταν*: *O.C.* 1466 *ἔπτηξα*: *Ai.* 693 *ἔφριξα*: and n. on *O.T.* 337.

Instant recognition of an utterance as well-omened was a way of appropriating the omen. The proper formula was *δέχομαι τὸν οἰωνόν* or *τὸν ὄρνιν* (Her. 9. 91; Ar. *Pl.* 63). But *δέχομαι* alone was enough (Xen. *An.* 1. 8. 17: cp. Aesch. *Ag.* 1653 *δεχομένοις λέγεις θανεῖν σε*). The phrase used here recurs in Her. 8. 114 *δεξάμενος τὸ ῥηθὲν ἀπαλλάσσετο*: cp. also Eur. *El.* 622 *προσηκάμην τὸ ῥηθέν*.

εἰδέναι...σου: cp. 565 n.

670 Φανοτεὺς: 45 n.—**πρᾶγμα πορσύνων μέγα**, lit., 'in furtherance of an important matter'; *i.e.*, for the purpose of acquainting you with important news. Cp. Eur. *Alc.* 1149 *τὸν προκείμενον πόνον | ...πορσυνῶ μολών*.

671 τὸ ποῖον; cp. *O.T.* 120 n.

673 ἐν βραχεῖ ξυνθεὶς: cp. Eur. fr. 362. 5 *βραχεῖ δὲ μύθῳ πολλὰ συλλαβὼν ἐρῶ*: Thuc. 2. 41 *ξυνελών τε λέγω*. It has been supposed that the spectators

PAE. And am I right in surmising that this lady is his consort? She is of queenly aspect.

CH. Assuredly; thou art in the presence of the queen.

PAE. Hail, royal lady! I bring glad tidings to thee and to Aegisthus, from a friend.

CL. I welcome the omen; but I would fain know from thee, first, who may have sent thee.

PAE. Phanoteus the Phocian, on a weighty mission.

CL. What is it, sir? Tell me: coming from a friend, thou wilt bring, I know, a kindly message.

PAE. Orestes is dead; that is the sum.

EL. Oh, miserable that I am! I am lost this day!

CL. What sayest thou, friend, what sayest thou?—listen not to her!

PAE. I said, and say again—Orestes is dead.

EL. I am lost, hapless one, I am undone!

CL. (*to* ELECTRA) See thou to thine own concerns.—But do thou, sir, tell me exactly,—how did he perish?

PAE. I was sent for that purpose, and will tell thee all. Having gone to the renowned festival, the pride of Greece, for the Delphian games,

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were intended to perceive a second meaning in **ξυνθεὶς**,—that of 'composing' a false story (see n. on 584); but this would surely be unfitting here.

675 τί φής, τί φής...; This lively phrase (Ar. *Nub.* 1444, *Lys.* 710) serves to show that her excitement is of a joyful kind. It is in a different tone from the **πῶς εἶπας** which greets similar announcements elsewhere (*O.T.* 943, *Ph.* 414).—**ξεῖνε**: cp. *O.C.* 33 n.—**ταύτης**, scornful: cp. *O.T.* 429 **ἦ ταῦτα δῆτ' ἀνεκτὰ πρὸς τούτου κλύειν;**

676 νῦν τε καὶ πάλαι: cp. *Ant.* 181 n. The variants (cr. n.) seem to have been prompted by ignorance of the fact that **πάλαι** could refer to a recent moment.—Cp. *Tr.* 877 ΧΟ. *τέθνηκεν ἢ τάλαινα;* ΤΡ. *δεύτερον κλύεις.*

677 οὐδέν εἰμ' ἔτι: *Ph.* 1217 *ἔτ' οὐδέν εἰμι.*

678 f. τὰ σαυτῆς πρᾶσσ': as 'to be over-busy' is **περισσὰ πράσσειν** (*Ant.* 68) or **δρᾶν** (*Tr.* 617). Plat. *Rep.* 433 A **τὸ τὰ ἑαυτοῦ πράττειν καὶ μὴ πολυπραγμονεῖν.**—**διόλλυται**, historic pres., as *O. T.* 560 **ἔρρει**, *Ant.* 1175 *αἰμάσσεται.*

680 κἀπεμπόμην...καὶ...φράσω: *'as ...so': Ant.* 1112 **αὐτός τ' ἔδησα καὶ παρὼν ἐκλύσομαι** (n.).

681 f. γάρ: 32 n.—**πρόσχημ' ἀγῶνος** (defining gen.) = **πρόσχημ' ἀγωνιστικόν**, while **Ἑλλάδος** is possessive gen.: 'the pride of Greece, (consisting in) a festival.' Cp. Aesch. *Ch.* 183 *καρδίας κλυδώνιον | χολῆς* (defining gen.): Eur. *H. F.* 449 *δακρύων* (defining gen.).. | ..*ὄσσων πηγάς.*

πρόσχημα, anything 'put forward' (cp. 525), here means, that which is put forward as an ornament or glory: cp. Her. 5. 28 **ἡ Μίλητος..μάλιστα δὴ τότε ἀκμάσασα καὶ δὴ καὶ τῆς Ἰωνίης ἦν πρόσχημα** ('glory'): Polyb. 3. 15. 3 **Καινὴν πόλιν, ἥτις ὡσανεὶ πρόσχημα καὶ βασίλειον** ('capital') **ἦν Καρχηδονίων ἐν τοῖς κατὰ τὴν Ἰβηρίαν τόποις**: Strabo 10. 450 (of Calydon and Pleuron) **τὸ δὲ παλαιὸν πρόσχημα τῆς Ἑλλάδος ἦν ταῦτα τὰ κτίσματα**: Plut. *Alex.* 17 **Σάρδεις, τὸ πρό-**

πορσύνων] Hense conj. *πορθμεύων.* **674** *οἳ 'γὼ* Ald.: *οἳ ἐγὼ* MSS. **676** *πάλαι* λέγω L (with *γρ. τότ' ἐννέπω* superscr.), Γ, etc., and Eustath. p. 702. 4: *πάλιν λέγω* L^3 (=Lb), Pal.: *τότ' ἐννέπω* A, with a few others, and Ald. **681** *κλεινὸν* MSS., and Ald.: *κοινὸν* Thomas Magister p. 286 (*s.v.* *πρόσχημα*); which Bergk

ὅτ' ἦσθετ' ἀνδρὸς ὀρθίων κηρυγμάτων
δρόμον προκηρύξαντος, οὗ πρώτη κρίσις,
εἰσῆλθε λαμπρός, πᾶσι τοῖς ἐκεῖ σέβας·
δρόμου δ' ἰσώσας *τἀφέσει τὰ τέρματα
νίκης ἔχων ἐξῆλθε πάντιμον γέρας.
χὤπως μὲν ἐν πολλοῖσι παῦρά σοι λέγω,
οὐκ οἶδα τοιοῦδ' ἀνδρὸς ἔργα καὶ κράτη.
ἓν δ' ἴσθ'· ὅσων γὰρ εἰσεκήρυξαν βραβῆς
[δρόμων διαύλων πένταθλ' ἃ νομίζεται,]

and Campbell adopt. **683** *ὀρθίων*] P. Faber conj. *ὀρθρίων* ('at daybreak').—*κηρυγμάτων*] Herwerden conj. *γηρυμάτων*. **684** *δρόμον προκηρύξαντος* r, and Ald.: *δρόμου προκηρύξαντος* L, A, etc. **686** *δρόμου δ'* L, with most MSS., and Ald.: *δρόμον δ'* T: *δρόμῳ δ'* Suidas (*s.v. δρόμοις*).—*τἀφέσει* Musgrave (who wrote *τῇ 'φέσει*) on Eur. *Phoen.* 1135: *τῇ φύσει* MSS. For the conjectures, see Append.—Nauck would place vv. 686, 687 after 695. **688** *ἐν πολλοῖσι παῦρα*] Bergk, Blaydes and Nauck conj. *ἐν παύροισι πολλά*. **689** *τοιοῦδ'*] *τοιάδ'* r, and so

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σχημα τῆς ἐπὶ θαλάττῃ τῶν βαρβάρων ἡγεμονίας.

Δελφ. ἄθλων: cp. 48 n.

683 f. ὀρθίων: cp. Eur. *I. A.* 94 *ὀρθίῳ κηρύγματι | Ταλθύβιον εἶπον πάντ' ἀφιέναι στρατόν.*

δρόμον..οὗ πρώτη κρίσις. There were three classes of *ἀγῶνες* at the Pythian festival; (1) the *μουσικοί*, in music, poetry, etc., which, as Plut. (*Quaest. Conv.* 2. 4) shows, came first; (2) the *γυμνικοί*, foot-races, and trials of skilled strength; and (3) the *ἱππικοί*, chariot-races and horse-races. Little is known as to the details. But this passage shows that at Delphi, as in the Greek games generally, (*a*) the *γυμνικοὶ ἀγῶνες*, or a large part of them, preceded the *ἱππικοί*: and (*b*) of the *γυμνικοί*, the foot-races came first.

685 εἰσῆλθε, came into the lists (like *κατέβη*): cp. 700: Dem. or. 18 § 319 (of an Olympian victor) *τῶν εἰσελθόντων πρὸς αὐτὸν ἄριστα ἐμάχετο.*

686 ἰσώσας *τἀφέσει: 'having made the end of his course even with the starting-place,'—*i.e.*, having run back again to that place in the stadion from which he started. Musgrave's conjecture, *τἀφέσει* for *τῇ φύσει*, affords the best solution here. If it be right, then the foot-race meant is either (*a*) the *δίαυλος*, in which the competitor rounded the *καμπτὴρ* at the further end of the course, and returned to the starting-place (Aesch. *Ag.* 344 *κάμψαι διαύλου θάτερον κῶλον πάλιν*): or better, (*b*) the *δόλιχος*, in which he performed that double course several times. (The number of stadia in the *δόλιχος* was usually, if not always, an *even* number: cp. art. 'Stadium' in Smith's *Dict. Ant.* vol. II., 2nd ed. The schol. on Ar. *Av.* 292 asserts, indeed, *δολιχοδρόμοι δὲ οἱ ἕπτα (δρόμους) τρέχοντες.* Cp. Bacch. IX.) The race in which the course was traversed only once (properly called *στάδιον*) cannot be intended, since the verse could not mean, 'having finished the race *as swiftly as* he began it': still less, 'having made the end seem *simultaneous with* the start,'—by his marvellous speed. [This last was Musgrave's own view, which he sought to support from Antipater Sidonius, *Epigr.* 39: *ἦ γὰρ ἐφ' ὑσπλήγγων ἢ τέρματος εἶδέ τις ἄκρου | ἴθεον, μέσσῳ δ' οὔποτ' ἐνὶ σταδίῳ.*]

Now there is evidence that the customary order for the foot-races was, 1. *δόλιχος*, 2. *στάδιον*, 3. *δίαυλος*. See Boeckh *C. I. G.* no. 1590 and 1591 (referring to games at Thespiae, *circ.* 240 B.C.): also no. 2214 (games at Chios, *circ.* 100—80 B.C.). Paus. 6. 13. 3 (of the athlete Polites at Olympia), *δολίχου τε ἐν ἡμέρᾳ τῇ αὐτῇ καὶ παραυτίκα σταδίου λαβὼν νίκην προσέθηκε διαύλου σφίσι τὴν τρίτην.* It would agree, then, with the words *οὗ πρώτη κρίσις* (684) if the *δόλιχος* were meant here. [As to Plat. *Legg.* 833 D, see Appendix.]

For *ἄφεσις* as='starting-place,' cp. Suidas (*s.v. ἀπὸ γραμμῆς*): *γραμμῆς, ἣν ἄφεσιν καὶ βαλβῖδα καλοῦσιν*: Paus. 6. 20. 9 *ἣ τοῖς σταδιοδρόμοις ἄφεσις πεποίηται*: *id.* 5. 15. 5 *ἐν δὲ τῶν ἵππων τῇ*

when he heard the loud summons to the foot-race which was first to be decided, he entered the lists, a brilliant form, a wonder in the eyes of all there; and, having finished his course at the point where it began, he went out with the glorious meed of victory. To speak briefly, where there is much to tell, I know not the man whose deeds and triumphs have matched his; but one thing thou must know; in all the contests that the judges announced,

Brunck.—Schneidewin conj. *τοῖα τἀνδρὸς*, placing (with Vauvilliers) a colon after *οἶδα*. **690—695** These six vv. are rejected by Paley. **690** *βραβῆσ* L, with *ει* written above by a later hand. An *ι* subscript has also been added under *ῆ*. So too in 709, where *εἰ* is superscript. **691** *δρόμων διαύλων πένταθλ' ἃ νομίζεται* L, with most MSS. Some MSS. of Suidas *s.v. βραβεῖς* have *δρόμον*, and *ὅσον* in 690. An attempt at correction was made by writing *πεντάεθλ'*: so T, A (as corrected), and

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ἀφέσει, ἐν μὲν τῷ ὑπαίθρῳ τῆς ἀφέσεως κ.τ.λ.—Dindorf notes that in Aristeides vol. I. p. 339 the words *τῆς ἀφέσεως* were corrupted to *τῆς φύσεως*.

The proposed versions of the vulgate **τῇ φύσει**, and other attempts to correct it, are discussed in the Appendix.

687 νίκης..γέρας. In the Pythian games the prize was a wreath of laurel; hence Paus. says *ἀνείλετο τὴν δάφνην* of a Pythian victor (10. 7. 7), as *τὸν κότινον ἀνείλετο* of a victor at Olympia (6. 13. 3). The laurel for this purpose was brought from the vale of Tempè, the bearer being a *παῖς ἀμφιθαλής* (*i.e.*, one whose parents were both living), schol. *Argum.* Pind. *Pyth.* He was attended by a flute-player, Plut. *De Music.* c. 14 *τῷ κατακομίζοντι παιδὶ τὴν Τεμπικὴν δάφνην εἰς Δελφοὺς παρομαρτεῖ αὐλητής*. A palm-branch was also given, the palm (*φοῖνιξ*) being sacred to Apollo: Plut. *Quaest. Conv.* 8. 4. 4 *κἀκεῖ* (Πυθοῖ) *πρῶτον ἐπὶ τιμῇ τοῦ θεοῦ δάφνῃ καὶ φοίνικι τοὺς νικῶντας ἐκόσμησαν, ἅτε δὴ καὶ τῷ θεῷ...φοίνικας ἀνατιθέντες*.

688 f. *ὡς μὲν κ.τ.λ.*: 'and, to speak briefly, where there is much that might be told (*ἐν πολλοῖσι*), I do not know the deeds and triumphs of such a man,'—*i.e.*, I have never seen, or heard of, his equal. Then, in 690, *ἓν δ' ἴσθ' κ.τ.λ.*, *δέ* answers to the *μέν* in 688: *i.e.*: 'The *briefest* way, indeed (*μέν*), of describing his exploits, is simply to say that they were matchless. But (*δέ*) one particular you must be told,—viz., that he won in *all* the contests.'—For *ἐν πολλοῖσι*, cp. Pind. *P.* 9. 83 *βαιὰ δ' ἐν μακροῖσι ποικίλλειν, ἀκοὰ σοφοις*: 'to adorn a few things, where the choice is large, best pleases a poet's ear': Thuc. 8. 53 § 1 *λόγους ἐποιοῦντο ἐν τῷ δήμῳ κεφαλαιοῦντες ἐκ πολλῶν*.—For *ὅπως*, without *ἄν*, cp. 390.

Others explain:—*οὐκ οἶδα δὲ ὅπως τοιοῦδ' ἀνδρὸς ἔργα καὶ κράτη λέγω σοι παῦρα ἐν πολλοῖς*: 'I do not know how to describe his deeds to you briefly, when they were so many.' The place of *οἶδα* can be justified by *O.T.* 1251. But: (1) thus construed, the words ought to mean, 'I do not know how to describe his deeds *as few*.' The other meaning would require *ἐν παύροις*, or the like. And (2) *ἐν πολλοῖσι* is then awkward.

690 ὅσων, by attraction for *ὅσους*.—**εἰσεκήρυξαν**: the only other instance of this compound in a classical writer is Ar. *Ach.* 135 *ἕτερος ἀλαζὼν οὗτος ἐσκηρύττεται*.

βραβῆς, the form of the nom. plur. for *ευ* stems which prevails in Attic inscrr. down to the middle of the 4th cent. B.C. (Meisterhans, *Gramm. Att. Inschr.* § 31.) —These are the judges who award the prizes and regulate the contests: *εἰσεκήρυξαν*, because they ordered the *κῆρυξ* to do so (cp. n. on 693 ff.). The *ἀγωνοθέται* of the Pythian games were the Amphictyons,—the games being held in April, in the Delphic month *Βουκάτιος* (=the Attic Munychion), when the *ἐαρινὴ πυλαία* took place at Delphi (cp. Boeckh *C. I. G.* 1688: Aeschin. or. 3 § 254). The Amphictyons appointed *ἐπιμεληταί*, like the Olympic *Ἑλλανοδίκαι*, to superintend the festival (Plut. *Quaest. Conv.* 7. 5. 1), and the *βραβῆς* here are these, or their subordinates. Cp. Plat. *Legg.* 949 A *γυμνικῶν τε καὶ ἱππικῶν ἄθλων ἐπιστάτας τε καὶ βραβέας*.

691 δρομων διαύλων. For the attempts to amend this v., see Appendix.

τούτων ἐνεγκὼν πάντα τἀπινίκια
ὠλβίζετ', Ἀργεῖος μὲν ἀνακαλούμενος,
ὄνομα δ' Ὀρέστης, τοῦ τὸ κλεινὸν Ἑλλάδος
Ἀγαμέμνονος στράτευμ' ἀγείραντός ποτε.
καὶ ταῦτα μὲν τοιαῦθ'· ὅταν δέ τις θεῶν
βλάπτῃ, δύναιτ' ἂν οὐδ' ἂν ἰσχύων φυγεῖν.
κεῖνος γὰρ ἄλλης ἡμέρας, ὅθ' ἱππικῶν
ἦν ἡλίου τέλλοντος ὠκύπους ἀγών,
εἰσῆλθε πολλῶν ἁρματηλατῶν μέτα.
εἷς ἦν Ἀχαιός, εἷς ἀπὸ Σπάρτης, δύο
Λίβυες ζυγωτῶν ἁρμάτων ἐπιστάται·

Ald. For conjectures, see comment. and Appendix. **692** *τούτων*] Michaelis and Tournier conj. *ἄθλων* (rejecting v. 691). **693** *ἀνακαλούμενος*] *ἀγκαλούμενος* Dindorf. **694** *κλεινὸν*] Schneidewin conj. *κοινὸν*. **695** *ἀγείραντοσ* perhaps made in L from *ἐγείραντοσ*.—*ποτε*] Nauck conj. *γόνος*: Blaydes, *τόκος*, etc.

The criticism of vv. 690—692 turns upon these points. (1) The word *διαύλων* cannot be right. At each festival there was only one *δίαυλος*. The plur. cannot be defended on the ground that a winner of the *δίαυλος* might have to run twice,—viz., first in one of several groups, and then in the final heat (Paus. 6. 13. 3). (2) If the sing. *διαύλου* be read, it is still difficult to complete the verse in any probable manner. (3) Omitting *διαύλων*, we might expand *πένταθλ' ἃ νομίζεται* on the hypothesis that the intrusion of *διαύλων* had caused the mischief: *e.g.*, *δρόμων, πόνων τε πεμπὰς ἣ νομίζεται*. Pindar often uses *πόνος* as=*ἄθλος*. (4) But it seems more probable that v. 691 is an interpolation, arising perhaps from a marginal gloss, and intended to explain a general phrase in the text. Thus, if the poet had written simply, *ὅσων γὰρ εἰσεκήρυξαν βραβῆς | ἄθλων ἐνεγκὼν* etc., then the reference to the diaulos and the pentathlon in v. 691 might have been prompted by a wish to define *ἄθλων*. And the interpolation would itself account for the change of *ἄθλων* in 692 to *τούτων*. (Some, indeed, think it enough to delete 691, leaving *τούτων*: but the neut. plur. of the pron. seems too vague here.) (5) Nauck's view, that the poet wrote, *ὅσων γὰρ εἰσεκήρυξαν βραβῆς | δρόμων ἐνεγκὼν* etc., leaves two difficulties. (*a*) There would then have been less excuse for interpolating an allusion to the pentathlon. (*b*) The tone of vv. 688 f. would lead us to suppose that the *ἔργα καὶ κράτη* of Orestes had not been confined to foot-races, but had included some feats in the other branches of the *γυμνικοὶ ἀγῶνες*.

On the whole, I should incline to delete 691, and alter *τούτων* in 692 to *ἄθλων*.

692 *ἐνεγκὼν*, in the sense of the midd.: cp. *O. T.* 590 *φέρω*, n.—*τἀπινίκια* here=*τὰ νικητήρια* (Plat. *Legg.* 833 c). The word usu. means either (1) songs of victory, or (2) with *ἱερά* understood, a sacrifice in honour of it.

693 ff. *ὠλβίζετ'*: the impf. refers to the series of victories; *ἀνακαλ.*=*ὅτε ἀνεκαλεῖτο*. The official proclamation would be merely, *Ὀρέστης Ἀγαμέμνονος Ἀργεῖος*. Cp. Pind. *Ol.* 5. 8 *ὃν πατέρ' Ἄκρων' ἐκάρυξε* (the victor *caused* to be proclaimed), *καὶ τὰν νέοικον ἕδραν* (Camarina). Dem. or. 18 § 319 *νικῶν ἀνηγορεύετο*. Ar. *Plut.* 585 *ἀνεκήρυττεν...τοὺς νικῶντας*. Pind. *Pyth.* 1. 32 *κᾆρυξ ἀνέειπέ νιν*.

Ἀγαμέμνονος is irregularly placed between *τοῦ* and *ἀγείραντος*: cp. 183 (*θεὸς*): *O. T.* 1245 *τὸν ἤδη Λάϊον πάλαι νεκρόν*.—*ἀγείραντος*, as Thuc. 1. 9 (of Agam.) *τὸν στόλον ἀγεῖραι*.

696 f. *καὶ ταῦτα μὲν τοιαῦθ'*, a form of summary used in transitions: Plat. *Theaet.* 173 B *καὶ οὗτοι μὲν δὴ τοιοῦτοι*.—*βλάπτῃ*, disable, impede one in his career: *Ai.* 456 *εἰ δέ τις θεῶν | βλάπτοι, φύγοι τἂν χὠ κακὸς τὸν κρείσσονα*. *Ant.* 1103 *συντέμνουσι γὰρ | θεῶν ποδώκεις τοὺς κακόφρονας βλάβαι* (n.).

ἰσχύων, without *τις*,—a rare usage,

he bore away the prize; and men deemed him happy, as oft as the herald proclaimed him an Argive, by name Orestes, son of Agamemnon, who once gathered the famous armament of Greece.

Thus far, 'twas well; but, when a god sends harm, not even the strong man can escape. For, on another day, when chariots were to try their speed at sunrise, he entered, with many charioteers. One was an Achaean, one from Sparta; two masters of yoked cars were Libyans;

697 δύναιτ'] δύναι...τ' L, with an erasure of two or three letters. Hartung writes δύναιτ' ἄρ': Meineke conj. δύναι' ἂν: Stürenburg, δύναιτ' οὐδ' ἄν τις.—ἰσχύων] Heimsoeth conj. ὁ σθένων. **698** ἱππικῶν] Blaydes conj. ἱππικὸς.

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which has, however, epic precedent; *Il.* 13. 287 οὐδέ κεν ἔνθα τεόν κε μένος καὶ χεῖρας ὄνοιτο: 22. 199 ὡς δ' ἐν ὀνείρῳ οὐ δύναται φεύγοντα διώκειν: *Od.* 5. 400 ἀλλ' ὅτε τόσσον ἀπῆν ὅσσον τε γέγωνε βοήσας. So *O.T.* 517 φέρον, *Ant.* 687 καλῶς ἔχον, without τι. Cp. 1323.

698 ἄλλης ἡμέρας, 'on another day'; not, 'on the *next* day,' which would require τῆς. Cp. Xen. *An.* 3. 4. 1 μείναντες δὲ ταύτην τὴν ἡμέραν τῇ ἄλλῃ ἐπορεύοντο. (In Plat. *Criton* 44 A τῆς ἐπιούσης='tomorrow,' and τῆς ἑτέρας, 'the day after tomorrow.')

ἱππικῶν, prob. neut.: cp. Xen. *H.* 7. 4. 29 τὰ δρομικὰ τοῦ πεντάθλου.

699 ἡλίου τέλλοντος. The passage of Xen. just cited, referring to the Olympic festival of 364 B.C., shows that the chariot-races then preceded the pentathlon, on the same day,—and must therefore have begun in the early morning.

The Pythian hippodrome was in the Crisaean plain (180 n.), near its upper or northern end, where the rocky gorge of the river Pleistus opens upon a level tract. The site of Crisa, on a spur of Parnassus, overlooked it from the north, and Delphi from the north-east. Beautiful as was Olympia, the scene of the Pythian festival was unrivalled in the grandeur of its natural surroundings.

701 Ἀχαιός. If Sophocles were more careful in regard to details of the heroic age, 'Achaean,' as designating a man from a particular district, would naturally point to Phthiotis in southern Thessaly, where the subjects of Achilles 'were called Myrmidons, Hellenes, and *Achaeans*' (*Il.* 2. 684). Herodotus can still speak of Ἀχαΐη (7. 173) and Ἀχαιοί (7. 197) in this sense,—meaning those whom in 7. 132 he calls Ἀχαιοὶ οἱ Φθιῶται. But a poet who makes Orestes compete at the Pythian games against a Barcaean (727) was just as likely to use Ἀχαιὸς in the local sense which it acquired after the Dorian conquest of Peloponnesus,—a man from 'Achaia' on the Corinthian Gulf. If this is (as I suppose) what he really meant, then we see how his mind worked in making this list; we have (1) two Peloponnesians; (2) then he goes south to Cyrenaica for two more competitors; and (3) the remaining six come from Northern Greece.

702 Λίβυες, in a geographical sense only: none but Hellenes could compete. These men are from the Greek Libya,—Κυρηναία or Κυρηναϊκή,—that wide and high table land which projects into the Mediterranean, 200 miles south of Peloponnesus, between the Great Syrtis on the west and the steppes of Marmarica on the east. In the seventh century B.C. this country was colonised by Dorians from Peloponnesus and the islands. Cyrene (whose name survives in *Grennah*) was founded near the coast in 631 B.C. by Battus and his followers from Thera. Barca (cp. v. 727), about 52 miles S.W. of it, and more inland, was founded by Greek seceders from Cyrene, with a mixture of native Libyans, about 550 B.C. (Her. 4. 160). It was taken by the Persians in 510 B.C. (*ib.* 201), and was thenceforth of small importance. Under the Ptolemies, its old sea-port, then named Ptolemais (and still, in its ruins, *Dolmêta*), became a member of the Pentapolis. All Cyrenaica has been known since the middle ages as *Barca*, now a province of Tripoli.

ζυγωτῶν is merely a general epithet. In a τέθριππον, only the two middle horses were under the yoke (721 f.).—

κἀκεῖνος ἐν τούτοισι Θεσσαλὰς ἔχων
ἵππους, ὁ πέμπτος· ἕκτος ἐξ Αἰτωλίας
ξανθαῖσι πώλοις· ἕβδομος Μάγνης ἀνήρ·
ὁ δ' ὄγδοος λεύκιππος, Αἰνιὰν γένος·
ἔνατος Ἀθηνῶν τῶν θεοδμήτων ἄπο·
Βοιωτὸς ἄλλος, δέκατον ἐκπληρῶν ὄχον.
στάντες δ' †ὅθ' αὐτοὺς οἱ τεταγμένοι βραβῆς
*κλήρους ἔπηλαν καὶ κατέστησαν δίφρους,

703 ἐν τούτοισι] Nauck writes ἐπὶ τούτοισι.—Θεσσαλὰς] In L the second α has been made from ο.—ἔχων] ἄγων T (superscr.), D (cod. Par. 2820). **706** Αἰνιὰν r, and Eustath. p. 524. 31: αἰνειᾶν L (the ε partly erased), Γ, L^2 (=Lb), and Ald. (Αἰνειᾶν): αἰνειὰν A, and most MSS. **707** ἔνατος L, with most MSS.: ἔνατος δ' r. **708** Βοιωτὸς ἄλλος] Nauck writes τέλος Βοιωτός. **709** ὅθ' αὐτοὺς L, with most MSS.

ἐπιστάται, 'masters,' 'controllers,' of chariots; as a warrior is ὅπλων ἐπιστάτης (Aesch. *Pers.* 379), and an oarsman ἑρετμῶν ἐπιστάτης (Eur. *Helen.* 1267). The Cyrenaeans were famous both as horse-breeders and as charioteers: *φασὶ δὲ αὐτοὺς καὶ πρώτους ἅρμα ζεῦξαι, διδαχθέντας ὑπὸ Ποσειδῶνος· τὸ δὲ ἡνιοχεῖν ὑπὸ Ἀθηνᾶς* (Hesych. *s.v.* Βαρκαίοις ὄχοις). Her. 4. 189 *τέσσερας ἵππους συζευγνύναι παρὰ Λιβύων οἱ Ἕλληνες μεμαθήκασι.* Pindar's fourth and fifth Pythian odes celebrate a victory in the chariot-race (466 B.C.) won by Arcesilas IV., *εὐίππου βασιλῆι Κυράνας.*

703 f. κἀκεῖνος, Orestes, who was living with Strophius, king of Crisa (180), close to the scene of the games.

ἐν τούτοισι. Nauck pronounces ἐν 'impossible,' and writes ἐπὶ ('in addition to'). There would be force in this objection, if the poet were enumerating the competitors as *drawn up in line.* But we cannot assume that the order of mention here is identical with the order fixed by lot for the start (709 f.); indeed, the chances would have been against the two Λίβυες being next each other. The Homeric narrative of the chariot-race illustrates this; for the order in which the five competitors are first enumerated (*Il.* 23. 288—350) differs from that in which they are afterwards placed by lot for the start (*ib.* 352—357). Therefore *ἐν τούτοισι* may well mean, '*among* these,'—the competitors being here imagined as a group.

Θεσσαλὰς...ἵππους. Thessaly owed its fame as a horse-breeding country to (1) its level plains, the best in Greece for that purpose; and (2) the reliance of the wealthy oligarchies upon cavalry (cp. Arist. *Pol.* 4. 3. 3). An oracle *ap.* schol. *Il.* 2. 761 recommends *ἵππον Θεσσαλικὴν Λακεδαιμονίαν τε γυναῖκα.* Helen, says Theocritus, is an ornament to her company, such as *ἢ κάπῳ κυπάρισσος, ἢ ἅρματι Θεσσαλὸς ἵππος* (*Idyll.* 18. 30). Lucan 6. 396 *Primus ab aequorea percussis cuspide saxis | Thessalicus sonipes, bellis feralibus omen, | Exsiluit.* The Thessalian cavalry was reputed *ἀρίστη τῶν ἐν Ἕλλησι* (Her. 7. 196). Thessalian skill in riding and driving was proverbial (Plat. *Hipp. ma.* 284 A: Isocr. or. 15. § 298).

705 ξανθαῖσι. This epithet for the *Aetolian* mares may have been suggested to the poet by a Homeric reminiscence. It is by a chestnut horse (*φοῖνιξ, Il.* 23. 454) that Idomeneus recognises from afar the team of Diomedes, *Αἰτωλὸς γενεήν* (*ib.* 471).

πώλοις. Throughout this passage, *πῶλος* is a mere synonym for *ἵππος* (725, 735, 738, 748). Yet special races for *πῶλοι*, as distinct from *ἵπποι τέλειοι*, had been established in the Pythian games before 500 B.C. (Paus. 10. 7. 7). At Olympia, however, no special race for *πῶλοι* existed before 384 B.C. (*id.* 5. 8. 10).—The Aetolian, like Orestes, drives *mares*, which were most generally used. In the Homeric chariot-race, however (*Il.* 23), there are three teams of horses against two of mares; and the horses win the first and second places.

Μάγνης: from Magnesia, that mountainous tract which stretches southward along the east coast of Thessaly from the mouth of the Peneius to the Gulf of

Orestes, driving Thessalian mares, came fifth among them; the sixth from Aetolia, with chestnut colts; a Magnesian was the seventh; the eighth, with white horses, was of Aenian stock; the ninth, from Athens, built of gods; there was a Boeotian too, making the tenth chariot.

They took their stations where the appointed umpires placed them by lot and ranged the cars;

and Ald.: ὅτ' αὐτοὺς Γ, with a few others: ὅθεν αὐτοὺς Vindobonensis.—Nauck writes ἵν' αὐτοὺς: Köchly (*ap.* G. Wolff, p. 146) conj. either this, or else πάντες δ', ὅτ' αὐτοὺς: Wecklein (*Ars* p. 22), ὅπου σφας: Blaydes, ἵν' αὐτοῖς, ἵνα σφιν, or ὅπου σφιν. Bellermann (*ap.* Wolff, *l.c.*) would change ὅθ' αὐτοὺς οἱ to ὅπου τρισσοὶ.—βραβῆς] See on 690. **710** κλήρους Wunder: κλήροις MSS., and Ald.

Pagasae. Here the name serves to recall the legends of the knightly Minyae. In Pind. *P.* 4. 117, Jason at Iolcus says, λευκίππων δὲ δόμους πατέρων...φράσσατέ μοι.

706 λεύκιππος, or λευκόπωλος, is often an epithet of deities or heroes, as in Pind. *O.* 6. 95 (Persephonè); *P.* 1. 66 (the Dioscuri); Ibycus fr. 16 (the sons of Poseidon, the Μολίονε of *Il.* 11. 709), etc. And white horses are especially praised for swiftness: *Il.* 10. 437 (the Thracian horses of Rhesus) λευκότεροι χιόνος, θείειν δ' ἀνέμοισιν ὁμοῖοι: like those of Turnus (*Aen.* 12. 84), *qui candore nives anteirent, cursibus auras.* Hence the proverbs; Plaut. *Asin.* 2. 2. 13 *quadrigis albis*: Hor. *Sat.* 1. 7. 8 *equis praecurreret albis.* Yet Verg. *G.* 3. 82 says *color deterrimus albo.* It might be surmised that the reputation of white horses for *speed* rested less upon fact than upon their poetical association with divine or heroic persons.

Αἰνιάν. The Αἰνιᾶνες (Ion. Ἐνιῆνες, *Il.* 2. 749, where the ι is short, and Her. 7. 132) were a tribe in the south of Thessaly, dwelling in the upper valley of the Spercheius, among the highlands of Oeta. The Malians were their neighbours on the south-east, and the Dolopes on the north-west; on the north, they touched the ancient Phthiotis.

707 τῶν θεοδμήτων, an epithet bestowed on Athens by Eur. also (*I. T.* 1449, *Hipp.* 974), recalls the legends of Cecrops, Athena, Poseidon; as in *Il.* 8. 519 the same epithet is given to the Trojan πύργοι built by Apollo, and in Pind. *O.* 6. 59 to Delos, the island which Zeus called forth from the deep.

708 ἄλλος, 'besides': Aesch. *Th.* 424 γίγας δδ' ἄλλος: cp. *Ph.* 38 n.—**ἐκπληρῶν**, making up that number: Her. 7. 186 οὗτοι...ἐκπληροῦσι τὰς ἴσας μυριάδας ἐκείνοισι.

709 στάντες: so at the start of the Homeric chariot-race, *Il.* 23. 358, στὰν δὲ μεταστοιχί ('in line').—†ὅθ' αὐτοὺς. The traditional ὅθ' can hardly be right: we should perh. read ἵν'. The use of ὅθι in Tragedy is elsewhere confined to lyric passages, and even in these the ι is never elided; *O.C.* 1044; Eur. *Hipp.* 125, 1127; *I.A.* 548, 1285, 1294: in Aesch. *Suppl.* 124 ὁπόθι. The elision occurs, indeed, in *Il.* 2. 572, *Od.* 4. 426; but would be foreign to Attic practice. (Cp. *O. C.*, p. 289, append. on 1436.) The simplest remedy would be ὅτ', which is not necessarily excluded by στάντες: the sense might be, 'having taken their stations, *when* these had been assigned.' But we should rather expect a word meaning 'where'; and if the local sense of ἵν' had been explained by a marginal gloss οὗ or ὅθι, either of these might have given rise to ὅθ'.

βραβῆς: cp. 690. The phrase **οἱ τεταγμένοι** is illustrated by Paus. 5. 9. 5. At Olympia three Hellanodicae had charge of the ἵππων δρόμος, and three of the pentathlon; while the rest supervised the other contests. The total number of these judges was ten, acc. to Pausanias, from Ol. 25 to Ol. 103 (680—368 B.C.), when it became twelve.

710 *κλήρους ἔπηλαν. I should much prefer to read αὐτοῖς in 709: but αὐτοὺς is defensible, and I refrain from change. Two views are possible; the first is generally received, and is perhaps simplest. (1) αὐτοὺς depends on κλήρους ἔπηλαν as=ἐκλήρωσαν: cp. Ar. *Eccl.* 683 κληρώσω πάντας, 'I will place them all by lot,' ἕως ἂν | εἰδῶς ὁ λαχὼν ἀπίῃ κ.τ.λ.

χαλκῆς ὑπαὶ σάλπιγγος ᾔξαν· οἱ δ' ἅμα
ἵπποις ὁμοκλήσαντες ἡνίας χεροῖν
ἔσεισαν· ἐν δὲ πᾶς ἐμεστώθη δρόμος
κτύπου κροτητῶν ἁρμάτων· κόνις δ' ἄνω
φορεῖθ'· ὁμοῦ δὲ πάντες ἀναμεμιγμένοι
φείδοντο κέντρων οὐδέν, ὡς ὑπερβάλοι
χνόας τις αὐτῶν καὶ φρυάγμαθ' ἱππικά.
ὁμοῦ γὰρ ἀμφὶ νῶτα καὶ τροχῶν βάσεις
ἤφριζον, εἰσέβαλλον ἱππικαὶ πνοαί.
κεῖνος δ' ὑπ' αὐτὴν ἐσχάτην στήλην ἔχων
ἔχριμπτ' ἀεὶ σύριγγα, δεξιὸν δ' ἀνεὶς

711 οἱ δ'] οἱ δ' L (the accent on ι in paler ink): οἱ δ' A, Γ: οἵδ' r, and Ald. —Blaydes conj. εἶθ'. **713** ἐν δὲ L, with most MSS., and Ald.: ἐκ δὲ r. **714** ἁρμάτων L, though it has ἁ in 700, 702. **716** ὡς] Wecklein conj. ἕως (*Ars* p. 17). **717** αὐτῶν] Musgrave conj. ἅλλων. **719** εἰσέβαλλον made in L from εἰσ ἔβαλλον. **720—722** E. Piccolomini (*Comment*

See above on 123, 550. (2) κλήρους ἔπηλαν καὶ = κλήρους πήλαντες, a parenthetic construction (διὰ μέσου), so that αὐτοὺς is governed by κατέστησαν only, and δίφρους is a second acc., defining αὐτούς, as in μέθες με...χεῖρα (*Ph.* 1301). See on 466 f.

ἔπηλαν. Each competitor casts his κλῆρος, or lot,—usu. a potsherd (ὄστρακον), or a small stone,—into a helmet, which one of the βραβῆς shakes, and the places are settled by the order in which the lots jump out. *Il.* 23. 352 ἂν δ' ἔβαν ἐς δίφρους, ἐν δὲ κλήρους ἐβάλοντο· | πάλλ' Ἀχιλεύς, ἐκ δὲ κλῆρος θόρε Νεστορίδαο.

711 χαλκῆς, as χαλκοστόμου in *Ai.* 17.—ὑπαὶ (1419) is admitted in trimeters by Aesch. and Soph., *Ant.* 1035 n.—οἱ δ', though referring to the subject of ᾔξαν: cp. 448 (σὺ δὲ) n.

712 ὁμοκλήσαντες. Sophocles has imitated the Homeric description of the chariots setting off, *Il.* 23. 362 οἱ δ' ἅμα πάντες ἐφ' ἵπποιιν μάστιγας ἄειραν, | πέπληγόν θ' ἱμᾶσιν ὁμόκλησάν τ' ἐπέεσσιν | ἐσσυμένως·...ὑπὸ δὲ στέρνοισι κονίη | ἴσταθ' ἁειρομένη κ.τ.λ.

713 f. ἐν δὲ, tmesis, as in *Ant.* 420 ἐν δ' ἐμεστώθη.—κροτητῶν is usually explained, and perhaps rightly, as 'rattling' (or more strictly, 'rattled' along by the horses): cp. *Il.* 15. 453 (ἵπποι) κεἰν' ὄχεα κροτέοντες: 11. 160 κεἰν' ὄχεα κροτάλιζον. Sophocles has used κροτητὸς with ref. to sound in fr. 220 κροτητὰ πηκτίδων μέλη, 'songs resounding from the harp,' under the touch of the *plectrum*. Ar. *Eq.* 552 χαλκοκρότων ἵππων κτύπος.

I formerly took κροτητῶν as = 'welded,' 'hammered,' with ref. to the metal-work of the chariots: cp. *Il.* 23. 503 ἅρματα δὲ χρυσῷ πεπυκασμένα κασσιτέρῳ τε: 10. 438 ἅρμα δέ οἱ χρυσῷ τε καὶ ἀργύρῳ εὖ ἤσκηται: 4. 226 ἅρματα ποικίλα χαλκῷ. (Cp. Helbig, *H. E.* p. 90.) For this sense of κροτεῖν, cp. Pind. fr. 194 κεκρότηται χρυσέα κρηπὶς...ἀοιδαῖς.

715 φορεῖθ': as to the omission of the syllabic augment in ῥήσεις, see on *O. T.* 1249.

716 f. κέντρων. There is no allusion to a *whip* in this narrative. Leaf on *Il.* 23. 387, ἄνευ κέντροιο θέοντες, remarks that the κέντρον mentioned there is identical with the μάστιγα φαεινὴν v. 384, and refers to the Burgon amphora in the British Museum, where the chariot-driver wields a long pliant rod, with two points like arrow-heads at the end.

ὡς ὑπερβάλοι: '*in order that* each of them might pass the wheels...(of the others).' For τις as = ἕκαστός τις, cp. *Il.* 2. 382 εὖ μέν τις δόρυ θηξάσθω: Thuc. 1. 40 τοὺς...ξυμμάχους αὐτόν τινα κολάζειν.—I formerly understood: '*whenever* anyone passed their wheels' (αὐτῶν with χνόας). Cp. Her. 7. 119 ὡς δὲ δεῖπνου γίνοιτο ὥρη: and so *id.* 1. 17 ὡς...ἀπίκοιτο. But this would imply that no driver used his goad until a rival was

then, at the sound of the brazen trump, they started. All shouted to their horses, and shook the reins in their hands; the whole course was filled with the noise of rattling chariots; the dust flew upward; and all, in a confused throng, plied their goads unsparingly, each of them striving to pass the wheels and the snorting steeds of his rivals; for alike at their backs and at their rolling wheels the breath of the horses foamed and smote.

Orestes, driving close to the pillar at either end of the course, almost grazed it with his wheel each time, and, giving rein to

Mommsen. p. 756, Berl. 1877) would place these verses after 740. Burges (Eur. *Tro.* p. xxii) wished to place them after 733. **720** *ἔχων*] Fröhlich conj. *ὄχων*. **721** *δεξιὸν δ' ἀνεὶς*] In L the 1st hand wrote *δεξιὸν ἀνεισ*, and a later has inserted *δ'*. A, Γ, and most MSS., have *δεξιὸν δ'*, and so Ald.: but T and other Triclinian MSS.

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about to pass him; whereas we require rather a picture of the eagerness which each man felt to outstrip the rest.

χνόας, the box at the centre of a wheel, in which the axle turns; the 'nave' (akin to navel), or 'hub': cp. Aesch. *Th.* 153 *ἀξόνων...χνόαι*. The Homeric word is *πλήμνη*: others are *σῦριγξ* (721 n.), and *χοῖνιξ* (n. on 505).

φρυάγμαθ' ἱππικά = *ἵππους φρυασσομένους*. This is the moment after the start, and no one has yet a clear lead. Each driver seeks, first, to bring his own wheels in front of his rival's wheels; next, to bring them past the heads of his rival's horses.

718 f. ὁμοῦ γὰρ ἀμφὶ νῶτα κ.τ.λ. The driver who has *just passed* his rival feels the breath of the pursuing horses on his back: cp. *Il.* 23. 380 (Eumelus, in the chariot-race, closely pursued by Diomedes) *πνοιῇ δ' Εὐμήλοιο μετάφρενον εὐρέε τ' ὦμω | θέρμετ'*. But the driver who is being *overtaken* sees his wheels flecked with foam from the mouths of his rival's horses.—**τροχῶν βάσεις** = *τροχοὺς βαίνοντας*.—**εἰσέβαλλον**, intrans. (as when it means 'to invade'), 'kept rushing in.' We cannot supply *ἀφρόν*, as object, from *ἤφριζον*.

720 ὑπ' αὐτὴν, *close* under it: cp. *Il.* 13. 614 *ἦ τοι ὁ μὲν κόρυθος φάλον ἤλασεν ἱπποδασείης | ἄκρον ὑπὸ λόφον αὐτόν*: Xen. *An.* 4. 1. 2 *τὰ...ὄρη...ὑπὲρ αὐτοῦ τοῦ ποταμοῦ ἐκρέματο*.—**ἐσχάτην στήλην**, the stone pillar (*νύσσα*, *καμπτήρ*) which marked the turning-point *at each end* of the course. A vase-painting in Panofka, *Bilder Antiken Lebens*, pl. iii, no. 10, shows a chariot-race in which the *νύσσα* is simply a pillar, with a fillet twined round it. Xen. *Symp.* 4. 6 *ἁρματηλατοῦντα δεῖ ἐγγὺς μὲν τῆς στήλης κάμψαι.—ἔχων, sc. τοὺς ἵππους*, directing his course: cp. *Il.* 23. 325 (the skilful driver does not force the pace at first), *ἀλλ' ἔχει ἀσφαλέως καὶ τὸν προὔχοντα δοκεύει*.

721 f. ἔχριμπτ' ἀεὶ σύριγγα, brought the nave of his (left) wheel close to the post at each successive turning. *σῦριγξ* ('pipe') is strictly the *opening* in the nave (*ἡ ὀπὴ τοῦ τροχοῦ*, schol. on 716) which forms the socket of the axle; Aesch. *Suppl.* 181 *σύριγγες οὐ σιγῶσιν ἀξονήλατοι* (the sockets of the whirling axles). Here it is a synonym for the *χνόη* (717) or nave itself. That part of the wheel is rightly named here, because it projects slightly. Thus in v. 745 it is the *χνόη* that strikes the post. For **ἔχριμπτ'** cp. *Il.* 23. 334 *τῷ σὺ μάλ' ἐγχρίμψας ἐλάαν σχεδὸν ἅρμα καὶ ἵππους*.

δεξιὸν δ' ἀνεὶς κ.τ.λ. In a *τέθριππον* the four horses were harnessed abreast. The two in the middle were under the yoke (*ζύγιοι*), which was affixed to the pole (*ῥυμός*), and drew by the yoke-collars (*λέπαδνα*) only, not being in traces. They were called respectively *ὁ μέσος δεξιὸς* and *ὁ μέσος ἀριστερός* (schol. Ar. *Nub.* 122). The two outside horses drew by traces (*σειραί*) only, attached to their collars, and fastened to the *ἄντυξ* of the car at its lower edge: hence *σειραῖοι*, *σειραφόροι*. In turning from right to left, the right-hand trace-horse had most work to do; hence *δεξιόσειρος*, fig., a strong helper at need (*Ant.* 140 n.). The Homeric poems speak of *one* trace-horse besides the two yoke-horses (*παρήορος*, the traces being

σειραῖον ἵππον εἶργε τὸν προσκείμενον.
καὶ πρὶν μὲν ὀρθοὶ πάντες ἕστασαν δίφροι·
ἔπειτα δ' Αἰνιᾶνος ἀνδρὸς ἄστομοι
πῶλοι βίᾳ φέρουσιν, ἐκ δ' ὑποστροφῆς, 725
τελοῦντες ἕκτον ἕβδομόν τ' ἤδη δρόμον,
μέτωπα συμπαίουσι Βαρκαίοις ὄχοις·
κἀντεῦθεν ἄλλος ἄλλον ἐξ ἑνὸς κακοῦ
ἔθρανε κἀνέπιπτε, πᾶν δ' ἐπίμπλατο
ναναγίων Κρισαῖον ἱππικῶν πέδον. 730
γνοὺς δ' οὐξ Ἀθηνῶν δεινὸς ἡνιοστρόφος
ἔξω παρασπᾷ κἀνοκωχεύει παρὲς
κλύδων' ἔφιππον ἐν μέσῳ κυκώμενον.
ἤλαυνε δ' ἔσχατος μὲν ὑστέρας ἔχων
πώλους Ὀρέστης, τῷ τέλει πίστιν φέρων· 735

have δεξιόν τ'. **723** ἕστασαν made in L from ἕστασαν. **724** Αἰνιᾶνος r, and Plut. *Mor.* p. 521 C: αἰνειᾶνος L, A, Γ, etc., and Ald. **725** φέρουσιν] φοροῦσιν Plut. *l.c.* **726** τελοῦντες] Musgrave conj. τελοῦντος: and so too Renner (*N. Jahrb. f. Phil.*, 1882, p. 438). Nauck, ἕκτον τελούντων. Bellermann would read: ἔπειτα δ', ἕκτον ἕβδομόν τ' ἤδη δρόμον | τελοῦντες, Αἰνιᾶνος ἀνδρὸς ἄστομοι | πῶλοι βίᾳ φέρουσιν, etc. **729** κἀνέπιπτε] κ' ἀνέπιπτε (=καὶ ἀνέπιπτε) L.

παρηορίαι): *Il.* 8. 87; 16. 152, 471: *Od.* 4. 590.

Sophocles has in mind the words of Nestor to Antilochus, *Il.* 23. 336 τὸν δεξιὸν ἵππον | κέναι ὁμοκλήσας, εἶξαί τέ οἱ ἠϊα χερσίν· | ἐν νύσσῃ δέ τοι ἵππος ἀριστερὸς ἐγχριμφθήτω, | ὡς ἄν τοι πλήμνη γε δοάσσεται ἄκρον ἱκέσθαι | κύκλου ποιητοῖο ('so that just the nave of the well-wrought wheel may seem to graze it').

723 πρὶν μὲν is defined by ἔπειτα δ': up to the moment of the Aenian's disaster. —ἕστασαν, plpf., epic (*Il.* 2. 777 etc.), and also Attic (Thuc. 4. 56, etc.).

724 f. ἄστομοι, schol. σκληρόστομοι. The only extant example of the word in this sense; for in Aesch. fr. 442 στόμις ('hard-mouthed') is clearly right: see Nauck there (2nd ed.). Xenophon uses ἄστομος of hounds which have 'no mouths' for holding their prey (*Cyn.* 3. 3): he expresses 'hard-mouthed' by ἀπειθής (*Eq.* 3. § 6); and calls the 'hard side' of a horse's mouth ἡ ἄδικος γνάθος (*ib.* § 5). Cp. *Anth. Plan.* 361 οὔτε χαλινοῖς | δύστομος ἵππειη σοῖς ἀπίθησε λόγοις.—βίᾳ φέρουσιν: Eur. *Hipp.* 1223 αἱ δ' ἐνδακοῦσαι στόμια πυριγενῆ γνάθοις | βίᾳ φέρουσιν. So ἐκφέρειν, Xen. *Eq.* 3 § 5.

ἐκ δ' ὑποστροφῆς=ὑποστρέψαντες, a phrase like ἐξ ὑπερτέρας χερός (455). Cp. Polyb. 2. 25. 3 ἐξ ὑποστροφῆς ἀπήντων, 'wheeling round, they went to meet the enemy.'

726 f. τελοῦντες κ.τ.λ., 'finishing the sixth and now (entering upon) the seventh round.' The more general sense of τελοῦντες ('doing') is evolved from the special; cp. on κρύψον in 436.—Nauck finds the reading suspicious, 'since πῶλος is almost always fem.' It often is so (705 n.); but often, too, masc.: *e.g.* Aesch. *Ag.* 1641 (κριθῶντα πῶλον), *Ch.* 749, Xen. *Eq.* 1. 1.

The Aenian, closely followed by the others, had just completed his sixth δίαυλος, or double course, in the hippodrome: *i.e.*, he had just passed, for the sixth time, round the goal nearest to the starting-place, and was on the point of beginning his seventh course. Just as he was passing the goal, his horses bolted. Hence he could not work them quite round into the track. They turned out of the left-ward curve (ἐξ ὑποστροφῆς), and ran straight on. Meanwhile, one of the two Libyan chariots had swept round the goal in a wider circle, on the Aenian's right. The Aenian's

the trace-horse on the right, checked the horse on the inner side. Hitherto, all the chariots had escaped overthrow; but presently the Aenian's hard-mouthed colts ran away, and, swerving, as they passed from the sixth into the seventh round, dashed their foreheads against the team of the Barcaean. Other mishaps followed the first, shock on shock and crash on crash, till the whole race-ground of Crisa was strewn with the wreck of chariots.

Seeing this, the wary charioteer from Athens drew aside and paused, allowing the billow of chariots, surging in mid course, to go by. Orestes was driving last, keeping his horses behind,—

for his trust was in the end;

730 Κρισαῖον Brunck: *κρισσαῖον* MSS. **732** *παρασπᾷ*] *περισπᾷ* Suid. *s.v.* *περισπᾶν*, and one of the later MSS. (Aug. c, 15th cent.).—*κάνοκωχεύει* Cobet (*Nov. Lect.* p. 170): *κάνακωχεύει* MSS. **733** *ἔφιππον* made in L from *ἐφίππων*. **734** *ὑστέρας ἔχων*] *ὑστέρας δ' ἔχων* A, with most MSS., and Ald. In L the δ' has been inserted by a late hand. It is absent from a few MSS., as L^2 (=Lb), Harl., Aug. b.

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horses dashed head-foremost into the Libyan's team, striking it on the left side.

In the four-horse chariot-race at Olympia the number of double courses was *twelve*. Hence the goal farthest from the starting-place is *δωδεκάγναμπτον... τέρμα δρόμου | ἵππων* (Pind. *O.* 3. 33: cp. *O.* 2. 55, 6. 75, *P.* 5. 33). If the *ἱππικὸν* (=4 stadia) be taken as the length of one double course in the hippodrome, twelve such courses give about 5½ English miles. (Cp. art. *Hippodromus* in Smith's *Dict. Ant.*, 3rd ed., p. 965 *a*.)

Βαρκαίοις ὄχοις: cp. 702 n.: for the pl. (like the Homeric ὄχεα), meaning one chariot, cp. fr. 611 *ὄχοις Ἀκεσταίοισιν ἐμβεβὼς πώλοις*.

728 ff. ἐξ ἑνὸς κακοῦ. Other chariots were close upon the Aenian and the Barcaean. The foremost of these collided with each other in the effort to avoid the wreck, and meanwhile those which were in the rear ran into them. Thus the words **ἔθρανε καὶ ἐνέπιπτε** vividly describe the process.

ναναγίων: cp. [Dem.] or. 61 § 29 *ἐν τοῖς ἱππικοῖς ἀγῶσιν ἡδίστην θέαν παρέχεται τὰ ναναγοῦντα.*—**Κρισαῖον...πέδον** (not *πεδίον*), not the whole Crisaean plain, but the whole hippodrome: cp. n. on 699.

731 ff. γνοὺς δ' κ.τ.λ. At the moment when the Aenian ran into the Barcaean, the Athenian was among the *foremost* drivers behind these two. On seeing the crash, he drew aside, reining in his horses, and allowed the chariots behind him to rush past in the middle of the course. They were all wrecked or disabled. He then resumed the race.—As Arist. says (*Rhet.* 1. 9. § 30, referring to Plat. *Menex.* p. 235 D), *οὐ χαλεπὸν Ἀθηναίους ἐν Ἀθηναίοις ἐπαινεῖν.*

κἀνοκωχεύει: cp. Her. 9. 13 *πρὶν μέν νυν ἢ πυθέσθαι ἀνεκώχευε* ('he held his hand,' 'kept quiet'). It may have been a nautical term: *id.* 6. 116 *ἀνοκωχεύσαντες τὰς νέας* ('after *lying to*'). The verb is Ionic and poetical; but *ἀνοκωχή*, from which it comes, is used by Thuc. (1. 40 etc.). In Soph. fr. 304 *ὀκωχεύουσιν* should perh. replace *κωχεύουσιν*. The simple *ὀκωχὴ* occurs only in lexicons (*Etym. M.* 596. 51): *ὄκωχα*, an Ionic perf. of *ἔχω* (Attic *ἔσχηκα*), only in *Il.* 2. 218, where the MSS. have *συνοχωκότε*, but Cobet (*Misc. Crit.* 304) would read *συνοκωχότε*.

κλύδων', a surging mass: cp. Plat. *Legg.* 758 A *πόλις...ἐν κλύδωνι τῶν ἄλλων πόλεων διαγομένη*.

734 f. ἔσχατος μὲν corresponds with *ὅπως δ'* (736): he was then last, indeed; *but*, when he saw that only one competitor was left, he pressed to the front.—**ὑστέρας ἔχων** explains *why* he was *ἔσχατος*: he was purposely keeping his horses behind; and **φέρων**, again, gives the motive of this; *because* he relied on the finish. For *πίστιν φέρων* as=*πιστεύων*, see *O.T.* 1445 n. [Cp. J. H. Newman, *Apologia*, p. 56: 'with the racer in the Tragedy,

ὅπως δ' ὁρᾷ μόνὸν νιν ἐλλελειμμένον,
ὀξὺν δι' ὤτων κέλαδον ἐνσείσας θοαῖς
πώλοις διώκει, κἀξισώσαντε ζυγὰ
ἠλαυνέτην, τότ' ἄλλος, ἄλλοθ' ἅτερος
κάρα προβάλλων ἱππικῶν ὀχημάτων.
καὶ τοὺς μὲν ἄλλους πάντας ἀσφαλεῖς δρόμους
ὠρθοῦθ' ὁ τλήμων ὀρθὸς ἐξ ὀρθῶν δίφρων·
ἔπειτα λύων ἡνίαν ἀριστερὰν
κάμπτοντος ἵππου λανθάνει στήλην ἄκραι
παίσας· ἔθρανσε δ' ἄξονος μέσας χνόας,
κἀξ ἀντύγων ὤλισθε· σὺν δ' ἐλίσσεται
τμητοῖς ἱμᾶσι· τοῦ δὲ πίπτοντος πέδῳ
πῶλοι διεσπάρησαν εἰς μέσον δρόμον.

736 ὅπως δ'] So Γ, and the 1st hand in L; but the corrector of L has changed it to ὅδ' ὡσ δ'. Most MSS. have ὅδ' ὡς (without δ'), the Aldine reading, or ὁ δ' ὡς.—ὁρᾷ μόνον νιν] Nauck conj. ὁρᾷ νιν μοῦνον.—ἐλλελειμμένον made in L from ἐνλελειμμένον. ἐκλελειμμένον Γ. **737** ἐνσείσας] C. W. Müller conj. ἐνσίξας. **738** κἀξισώσαντε L: κἀξισώσαντες A, with most MSS., and Ald. **739** τότ' ἄλλος] Nauck writes τότ' αὖτὸς: Wecklein, τόθ' οὗτος (as Blaydes conjectured, also proposing τόθ' ἄλλος): Martin conj. ὅδ' ἄλλοτ'. **741** ἀσφαλεῖς] Nauck writes ἀσφαλῆς

look forward steadily and hopefully to the event, τῷ τέλει πίστιν φέρων.']

Those who read ὑστέρας δ' understand, 'last, indeed, *but* last by his own choice.' This is possible, but less simple. The μὲν after ἔσχατος probably led to the insertion of δ'.

Wunder cp. Cic. *Acad. Pr.* 2. 29. 94 *Ego enim, ut agitator callidus, prius quam ad finem veniam, equos sustinebo.*

736 ὅπως δ' ὁρᾷ: when Orestes sees the Athenian. This reading is confirmed by the first hand in L. It should be noted, however, that with the other possible reading, ὁ δ' ὡς, ὁ δ' could still refer to Orestes: see on 448.

737 ἐνσείσας. ἐνσείειν is sometimes 'to drive in with force': cp. *Ant.* 1274 ἐν δ' ἔσεισεν ἀγρίαις ὁδοῖς ('hurled me' into them): here the notion is, 'sent vibrating through their ears.'

738 ff. κἀξισώσαντε ζυγὰ: Orestes, who had kept on the inside all through (720), would quickly gain when the Athenian paused (732).

τότ'...ἄλλοθ': cp. Plat. *Phaedr.* 237 E τοτὲ μὲν ἡ ἐτέρα, ἄλλοτε δὲ ἡ ἑτέρα κρατεῖ.—**ἄλλος. . ἅτερος.** Cp. *Π.* 9. 313 ὅς χ' ἕτερον μὲν κεύθῃ ἐνὶ φρεσίν, ἄλλο δὲ εἴπῃ: Her. 1. 32 ἄλλο μὲν ἔχει, ἑτέρου δὲ ἐπιδέεται. So here ἄλλος is loosely substituted for ἕτερος.

κάρα προβάλλων κ.τ.λ.: 'showing his head in front of the (two) chariots.' The neck-and-neck race is described as it would appear to a spectator at one side of the hippodrome, who saw the drivers in profile. Each charioteer is leaning forward in his car (as so often seen on vases). The head, now of one driver, now of the other, would be seen in front.—Not: 'bringing the head of his equipage in front (of the other team).'

For **προβάλλων** in partitive appos. with the subject of ἠλαυνέτην, cp. Plat. *Phaedr.* 248 A (αἱ ψυχαὶ) ξυμπεριφέρονται,...ἑτέρα πρὸ τῆς ἑτέρας πειρωμένη γενέσθαι: and n. on *Ant.* 259 ff.

741 f. τοὺς μὲν ἄλλους πάντας. Six rounds still remained to be run when Orestes and the Athenian were left alone (see on 726). The word ἔπειτα is vague, but probably the disaster of Orestes is conceived as happening in the middle of the last (or twelfth) round.—**ἀσφαλεῖς** is proleptic, 'in safety': it is needless to write ἀσφαλής.—**ὠρθοῦθ'**, 'had a prosperous course': cp. *Ant.* 675 τῶν δ' ὀρθουμένων, 'of those whose course is fair' (n.). This is explained by **ὀρθὸς ἐξ ὀρθῶν δί-**

but when he saw that the Athenian was alone left in, he sent a shrill cry ringing through the ears of his swift colts, and gave chase. Team was brought level with team, and so they raced,—first one man, then the other, showing his head in front of the chariots.

Hitherto the ill-fated Orestes had passed safely through every round, steadfast in his steadfast car; at last, slackening his left rein while the horse was turning, unawares he struck the edge of the pillar; he broke the axle-box in twain; he was thrown over the chariot-rail; he was caught in the shapely reins; and, as he fell on the ground, his colts were scattered into the middle of the course.

(Reiske having proposed *καὶ τοῦ μὲν ἄλλου παντὸς ἀσφαλῆς δρόμου*). **742** *ὠρθοῦθ'*] In L the second *θ* has been made from *τ*. Nauck reads *ὠχεῖθ'*: Mekler (6th Teubner ed. of Dindorf), *ὡρμᾶθ'*. **743** *ἔπειτα λύων*] Fröhlich conj. *ἔπειτα δ' ἕλκων*: Arndt, *ἔπειτ' ἀνέλκων*: Hartung, *ἔπειτα τείνων*: Blaydes, *ἔπειτ' ἐπισχών*: Töpfer, *ἔπειτα τανύων*: Wolff, *ἔπειτ' ἐρύκων*. **745** *ἄξονος*] In L the second *o* has been made from *α*. **746** *ὥλισθε· σὺν δ' ἐλίσσεται* A, with most MSS.: *ὤλισθεν· σὺν δ' ἐλίσσεται* L and L^2 (=Lb). Nauck and Blaydes write *ὥλισθεν· ἐν δ' ἐλίσσεται*. **747** *πέδῳ*] Dindorf conj. *πέδοι*.

φρων, where the sense of the adj., varying from that of the verb, saves the language from seeming too redundant. Cp. n. on *Tr.* 613 *καινῷ καινὸν ἐν πεπλώματι*. The prep. *ἐκ* denotes the condition ('with his chariot safe'): cp. 455.

748 λύων ἡνίαν ἀριστεράν. He was turning sharply round the goal from right to left, and was therefore pulling the rein of the left trace-horse. He slackened this rein a moment too soon, thus letting the horse draw with more force. The effect was to create an angular velocity, which brought the left wheel into collision with the goal. See note in Appendix. The notion that *λύων* has supplanted a word of the opposite sense ('tightening') appears mistaken.

745 κνόας. The wooden nave (717), in which the axle turned, was broken across (**μέσας**) by striking the *στήλη*, and the left wheel came off. *κνόας* might also denote the end of the axle itself (*ἀκραξόνιον*): but it seems needless to assume this sense, which is less suited to *μέσας* (*Tr.* 781 *μέσου | κρατὸς διασπαρέντος*). So in Eur. *Hipp.* 1234, the wheels have struck a stone, *σύριγγές τ' ἄνω | τροχῶν ἐπῆδων* (the nave flew off) *ἀξόνων τ' ἐνήλατα* (the linch-pins).

746 f. ἀντύγων, the 'rim' or rail, surmounting a barrier or breastwork, often of osier trellis-work, which protected the front, and both sides, of the chariot; the plur., as in *Il.* 5. 728 *δοιαὶ δὲ περίδρομοι ἄντυγές εἰσι* (*i.e.*, one on each side); *At.* 1030. It did not reach higher than the driver's waist, and was sometimes lower. In going round the corner, Orestes would have been leaning a little to the left (like a bicyclist in a similar case); as Nestor says, *αὐτὸς δὲ κλινθῆναι ἐϋπλέκτῳ ἐνὶ δίφρῳ | ἦκ' ἐπ' ἀριστερὰ τοῖιν* (*Il.* 23. 335). When the left wheel came off, he would be thrown over the left *ἄντυξ*.

σὺν δ' ἐλίσσεται, tmesis (*Ant.* 432). Eur. uses this compound, in its Ionic form (*συνειλίσσω*), *Ion* 1164. So Hippolytus (Eur. *Hipp.* 1236) *αὐτὸς δ' ὁ τλήμων ἡνίαισιν ἐμπλακεὶς | δεσμὸν δυσεξήνυστον ἕλκεται δεθείς*. The charioteer sometimes passed the reins round his body,—as may been seen on two sarcophagi in the 'Sala della Biga' of the Vatican (Smith's *Dict. Ant.*, 3rd ed., art. *Circus*, vol. 1. p. 435). Cp. Verg. *G.* 3. 107 *Et proni dant lora,*—**τμητοῖς** (863), a general epithet of reins or thongs (*Il.* 10. 567 *ἐϋτμήτοισιν ἱμᾶσιν*: Eur. *Hipp.* 1245 *τμητῶν ἱμάντων*), suggesting neat workmanship (cp. Verg. *Aen.* 11. 579 *tereti...habena*). Campbell thinks that it refers to the sharp edges, as giving pain.—**πέδῳ**, as Aesch. *Eum.* 479 *πέδῳ* (*πέδοι* Dind.) *πεσών*, *Tr.* 789 *χθονὶ | ῥίπτων ἑαυτόν*.

748 διεσπάρησαν εἰς μέσον δρόμον,

στρατὸς δ' ὅπως ὁρᾷ νιν ἐκπεπτωκότα
δίφρων, ἀνωλόλυξε τὸν νεανίαν,
οἵ' ἔργα δράσας οἷα λαγχάνει κακά,
φορούμενος πρὸς οὔδας, ἄλλοτ' οὐρανῷ
σκέλη προφαίνων, ἔστε νιν διφρηλάται,
μόλις κατασχεθόντες ἱππικὸν δρόμον,
ἔλυσαν αἱματηρόν, ὥστε μηδένα
γνῶναι φίλων ἰδόντ' ἂν ἄθλιον δέμας.
καί νιν πυρᾷ κέαντες εὐθὺς ἐν βραχεῖ
χαλκῷ μέγιστον σῶμα δειλαίας σποδοῦ
φέρουσιν ἄνδρες Φωκέων τεταγμένοι,
ὅπως πατρῴας τύμβον ἐκλάχῃ χθονός.
τοιαῦτά σοι ταῦτ' ἐστίν, ὡς μὲν ἐν λόγῳ

750 ἀνωλόλυξε] Herwerden conj. ἀνωτότυξε: Blaydes, ἀνεστέναξε or ἀνηλάλαξε. **751** λαγχάνει] τυγχάνει L^a (=Lb): γρ. τυγχάνει in marg. of L. **752** φορούμενος] Blaydes conj. σποδούμενος. **754** κατασχεθόντες Elmsley: κατασχέθοντες L., with most MSS.: κατασχεθέντες Γ, E. **757** κέαντες Erfurdt, as Brunck proposed. The MSS. have κήαντες (L, etc., and Ald.), κήαντες (as A), κήοντες, or κείαντες (Triclinius).—εὐθὺς ἐν] Wecklein conj. ἐνθέντες (*Ars* p. 8). In L the first υ of εὐθὺς has been made from ν. **758** μέγιστον] Blaydes writes λέβητι, but proposes

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'were scattered into the middle of the course'; *i.e.*, left the track in which the race was being run (the 'course' in the narrower sense), and rushed on to the open ground between this track and the spectators. διεσπάρησαν cannot be satisfactorily explained on the assumption that all four horses remained harnessed to the car. But we need not assume that Orestes was entangled in the reins of all four. We may suppose, then, that, when the left wheel came off, the left trace-horse, plunging wildly, broke his traces, and freed himself. No mishap to the ζυγόν is noticed, and the two yoke-horses, at any rate, probably remained together. Unless they broke the pole, they would still drag the disabled car. [Assuming that the four horses continued together, I formerly rendered, 'broke off'—*i.e.*, from the line of the race.]—Campbell thinks that διεσπάρησαν 'is used inaccurately to denote aimless movement,' and renders, 'plunged wildly about the course.'

Cp. *Il.* 23. 467 ἔνθα μιν ἐκπεσέειν ὀΐω σύν θ' ἅρματα ἄξαι, | αἱ δ' [*sc.* ἵπποι] ἐξηρώησαν, ἐπεὶ μένος ἔλλαβε θυμόν ('rushed out of the course').

749 ff. στρατὸς here = λεώς (*Tr.* 795 n.).—**δίφρων**: the plur., as in 510: cp. 727 ὄχοις. In the narrower sense, δίφρος is the platform of the car, usu. made of interlaced thongs (ἱμάντες), stretched on a framework of wood or iron (*Il.* 5. 727). —**ἀνωλόλυξε**, here of grief, as ὀλόλυξαν in Ap. Rh. 3. 1218: elsewhere, almost always a triumphant cry, esp. of women (*Tr.* 205).—**οἵ'...οἷα**: *Ai.* 923 οἷος ὢν οἷως ἔχεις.

752 ff. φορούμενος πρὸς οὔδας, 'dashed to the ground': cp. Eur. *I. T.* 49 βεβλημένον πρὸς οὖδας. [Not, 'dragged *upon* the ground' (Campb.), which would be πρὸς οὔδει.] These words can be taken in two ways: I prefer the first. (1) With reference to his *fall from the chariot*. The people speak of his mishap as a whole, not merely of what he is suffering at the moment. (2) With reference to what occurs while he is being dragged; he is dashed earthwards (*after* being tossed upward). But this would be most awkward, when the mention of his being tossed upward follows. Eur., where he speaks of men dragged on the ground by their chariot-horses, naturally says, 'tossed up and down' (not 'down and up'): *Suppl.* 689 ἢ τοὺς ἄνω τε καὶ κάτω φορουμένους | ἱμασιν.

ἄλλοτ': the first ἄλλοτε is omitted:

But when the people saw him fallen from the car, a cry of pity went up for the youth, who had done such deeds and was meeting such a doom,—now dashed to earth, now tossed feet uppermost to the sky,—till the charioteers, with difficulty checking the career of his horses, loosed him, so covered with blood that no friend who saw it would have known the hapless corpse. Straightway they burned him on a pyre; and chosen men of Phocis are bringing in a small urn of bronze the sad dust of that mighty form, to find due burial in his fatherland.

Such is my story,—grievous to hear, if words can grieve;

φλογιστὸν, and ψῆγμα for σῶμα.—δειλαίας σποδοῦ] Neue and Madvig conj. δειλαίαν σποδὸν (as Hartung reads): Musgrave, δειλαίας σποδοὺς: Wecklein (*Ars* p. 77) μεγίστου σώματος δειλὴν σποδὸν (Nauck the same, but with βαιὰν). In L, too, a late corrector has suggested μεγίστου σώματος (by ου and το superscr.), but without further change.—Deventer and Kvíčala reject this v.; Paley also suspects it. **760** ἐκλάχῃ a few of the later MSS. (as Ien. and Aug. b): ἐκλάχοι L, with most MSS., and Ald.: ἐκλάβοι Δ (cod. Abbat. Flor. 41). **761** λόγῳ] λόγωι L (but with οισ written above by the 1st hand), Γ: λόγοις A, with most MSS., and Ald.

Eur. *Hec.* 28 κεῖμαι δ' ἐπ' ἀκταῖς, ἄλλοτ' ἐν πόντου σάλῳ.—**οὐρανῷ σκέλη προφαίνων**, *i.e.* tossed feet uppermost to the sky. Cp. Shakesp. *Hamlet* 3. 3. 93 'Then trip him, that his heels may kick at heaven': where Stevens quotes from Heywood's *Silver Age*, 'Whose heels tript up, kick'd 'gainst the firmament.'

758 f. διφρηλάται: the drivers of the eight previously disabled chariots would be still on the ground.—**κατασχεθόντες**: for these forms, cp. *O. T.* 651 n.

757 f. κέαντες. This aor. part. of *καίω*, found in the Ionic prose of Hippocr. (7. 432 **ἀποκέας**), occurs also in two Attic inscrr. of 408 B.C. (*ἐγκέαντι bis*, Meisterhans, p. 86, n. 686). Here it is used without a metrical motive, such as exists in Aesch. *Ag.* 849 **κέαντες**: [Eur.] *Rhes.* 97 **ἐκκέαντες**: Ar. *Pax* 1133 **ἐκκέας**. The epic form is **ἔκηα** (for **ἐκησ/α**), part. **κήας**.—The plur. part. refers, in grammar, only to the two bearers of the ashes, but, in sense, to all who assisted at the funeral. Cp. Her. 8. 124 **αἰνέσαντες δὲ πολλὰ** (*sc.* οἱ Λακεδαιμόνιοι), **προέπεμψαν ἀπιόντα τριηκόσιοι Σπαρτιητέων λογάδες**.

ἐν βραχεῖ χαλκῷ: cp. 1113 **φέροντες αὐτοῦ σμικρὰ λείψαν' ἐν βραχεῖ | τεύχει θανόντος**: and 54 n.—**μέγιστον**. The heroes were conceived as transcending later mortals in strength (cp., *e.g. Il.* 5. 303); and so also in stature: Her. 1. 68 (the grave of Orestes at Sparta) **ἐπέτυχον σορῷ ἐπταπήχεϊ· ὑπὸ δὲ ἀπιστίης μὴ μὲν γενέσθαι μηδαμὰ μέζονας ἀνθρώπους τῶν νῦν ἀνοίξα αὐτήν, καὶ εἶδον τὸν νεκρὸν μήκεϊ ἴσον** ('proportionate') **ἐόντα τῇ σορῇ.—σῶμα...σποδοῦ**, a body now *consisting in* (reduced to) dust: see on 682 **πρόσχημ' ἀγῶνος**. (The gen. cannot be taken with **χαλκῷ**, as = 'an urn filled with dust.') The conjecture **δειλαίαν σποδὸν** is possible, but not probable. [A schol. in the margin of L has written **ἀντίπτωσις**, 'interchange of cases': *i.e.*, he took the phrase as = **μεγίστου σώματος δειλαίαν σποδόν**.] Verse 758 cannot be omitted: **ἐν βραχεῖ** could not here stand alone, as = 'in a small compass.'

Cp. Aesch. *Ag.* 440 (Ares) **πυρωθὲν ἐξ Ἰλίου | φίλοισι πέμπει βραχὺ | ψῆγμα δυσδάκρυτον, ἀντήνορος σποδοῦ γεμίζων λέβητας εὐθέτου.** Eur. *Suppl.* 1130 **σποδοῦ τε πλῆθος ὀλίγον ἀντὶ σωμάτων | εὐδοκίμων.** Propert. 2. 9. 13 (Briseïs with the ashes of Achilles), *et tanti corpus Achillei | Maximaque in parva sustulit ossa manu.*

759 f. ἄνδρες Φωκέων (partitive gen.): Thuc. 7. 43 § 3 **ἄνδρας τῶν φυλάκων.—ἐκλάχῃ**, depending on **φέρουσιν**, is more natural here than **ἐκλάχοι**, which would depend on **τεταγμένοι**, and refer to the purpose of the senders. So in 57 (n.) **φέρωμεν** was corrupted to **φέροιμεν**.

761 f. τοιαῦτά σοι (ethic dat.) **ταῦτ' ἐστίν**, as in *O.C.* 62.—**ὡς μὲν ἐν λόγῳ**, *so far as* mere narrative can convey an impression. For the limiting sense of **ὡς**, cp. *O. C.* 76 **ὡς ἰδόντι** (n.).—**τοῖς δ' ἰδ., οἵπερ εἴδομεν**, = **ἡμῖν δὲ τοῖς ἰδοῦσιν**. Cp. *O. T.* 1237 **τῶν δὲ πραχθέντων τὰ μὲν | ἄλγιστ' ἄπεστιν· ἡ γὰρ ὄψις οὐ πάρα**

ἀλγεινά, τοῖς δ' ἰδοῦσιν, οἵπερ εἴδομεν,
μέγιστα πάντων ὧν ὅπωπ' ἐγὼ κακῶν.
ΧΟ. φεῦ φεῦ· τὸ πᾶν δὴ δεσπόταισι τοῖς πάλαι
πρόρριζον, ὡς ἔοικεν, ἔφθαρται γένος.
ΚΛ. ὦ Ζεῦ, τί ταῦτα, πότερον εὐτυχῆ λέγω,
ἢ δεινὰ μέν, κέρδη δέ; λυπηρῶς δ' ἔχει,
εἰ τοῖς ἐμαυτῆς τὸν βίον σῴζω κακοῖς.
ΠΑ. τί δ' ὧδ' ἀθυμεῖς, ὦ γύναι, τῷ νῦν λόγῳ;
ΚΛ. δεινὸν τὸ τίκτειν ἐστίν· οὐδὲ γὰρ κακῶς
πάσχοντι μῖσος ὧν τέκῃ προσγίγνεται.
ΠΑ. μάτην ἄρ' ἡμεῖς, ὡς ἔοικεν, ἥκομεν.
ΚΛ. οὗτοι μάτην γε· πῶς γὰρ ἂν μάτην λέγοις;
εἴ μοι θανόντος πίστ' ἔχων τεκμήρια
προσῆλθες, ὅστις τῆς ἐμῆς ψυχῆς γεγώς,
μαστῶν ἀποστὰς καὶ τροφῆς ἐμῆς, φυγὰς
ἀπεξενοῦτο· καί μ', ἐπεὶ τῆσδε χθονὸς
ἐξῆλθεν, οὐκέτ' εἶδεν· ἐγκαλῶν δέ μοι
φόνους πατρῴους δείν' ἐπηπείλει τελεῖν·
ὥστ' οὔτε νυκτὸς ὕπνον οὔτ' ἐξ ἡμέρας
ἐμὲ στεγάζειν ἡδύν, ἀλλ' ὁ προστατῶν
χρόνος διῆγέ μ' αἰὲν ὡς θανουμένην.

762 τοῖς δ' ἰδοῦσιν] Heimsoeth conj. τοῖς δ' ἄλλοισιν: Nauck formerly, τοῖς παροῦσι δ': but now he would write τοῖς δ' ἰδοῦσιν, ὡς ὅπωπ' ἐγώ, | μέγιστα (or ἄλγιστα) πάντων ὧνπερ εἴδομεν κακῶν.—οἵπερ] Hartung reads ὥσπερ, with Δ. **766—768** These three vv. are quoted by Suidas *s.v.* ὦ Ζεῦ. **767** λυπηρῶς δ'] Fröhlich conj. λυπηρῶς γ'. **768** τοῖς ἐμαυτῆς] Seidler conj. τῶν ἐμαυτῆς.—Jahn would reject this v. **769** τῷ νῦν A, with most MSS., and Ald.: τῶι ναῦ L (with two dots over α): ποίῳ (or ποίω) r. Morstadt conj. τῷμῷ, and so Nauck reads

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764 f. The word **δεσπόταισι** would usu. imply that the speaker was a slave. The women of the Chorus are free (1227 πολίτιδες), and it has been suggested that the poet forgot this. But it is simpler to suppose that, in poetry, **δεσπότης** could bear its primary sense, 'master of the house,' 'lord,' without necessary reference to the special relation of master and slave. Cp. *Tr.* 363 δεσπόζειν θρόνων.

πρόρριζον: see on 512.

766 ὦ Ζεῦ. Clytaemnestra regretted her failure to destroy Orestes in childhood (296 f.). But the poet is true to nature in blending some touch of maternal grief with her sense of gain.—**λέγω**, pres. subjunct.: cp. *O. T.* 651 n.

769 τῷ νῦν λόγῳ: the same phrase occurs in *O. T.* 90, *O. C.* 801.

770 f. δεινὸν, a mysterious power, a strangely potent tie; cp. Aesch. *P. V.* 39 τὸ συγγενές τοι δεινὸν ἥ θ' ὁμιλία: *Theb.* 1031 δεινὸν τὸ κοινὸν σπλάγχνον: Eur. *Ph.* 355 δεινὸν γυναιξὶν αἱ δι' ὠδίνων γοναί.—Isaiah xlix. 15 'Can a woman forget her sucking child, that she should not have compassion on the son of her womb?'

πάσχοντι: for the masc., cp. 145 n.—**ὧν τέκῃ**, without ἄν (*O. T.* 1231 n.). The *v.l.* τέκοι is possible (*Ant.* 666 n.), but less natural.

772 μάτην ἄρ' ἡμεῖς κ.τ.λ. The old man speaks as if disappointed and aggrieved. Thus a cue is skilfully given for

but for us, who beheld, the greatest of sorrows that these eyes have seen.

CH. Alas, alas! Now, methinks, the stock of our ancient masters hath utterly perished, root and branch.

CL. O Zeus, what shall I call these tidings—glad tidings? Or dire, but gainful? 'Tis a bitter lot, when mine own calamities make the safety of my life.

PAE. Why art thou so downcast, lady, at this news?

CL. There is a strange power in motherhood; a mother may be wronged, but she never learns to hate her child.

PAE. Then it seems that we have come in vain.

CL. Nay, not in vain; how canst thou say, 'in vain,' when thou hast brought me sure proofs of his death?—His, who sprang from mine own life, yet, forsaking me who had suckled and reared him, became an exile and an alien; and, after he went out of this land, he saw me no more; but, charging me with the murder of his sire, he uttered dread threats against me; so that neither by night nor by day could sweet sleep cover mine eyes, but from moment to moment I lived in fear of death.

771 *τέκῃ*] *τέκη* L (the *η* in an erasure, from *ει*): *τέκῃ* A, with most MSS.: *τέκοι* r. **772** *ἔοικεν*] Paley conj. *ἔοιγμεν*. **775** *τῆς ἐμῆς ψυχῆς*] Wecklein writes *τῆσδε νηδύος*: Blaydes conj., *νηδύος γεγὼς ἐμῆς*. **780** *οὔτ' ἐξ ἡμέρας* MSS. For *ἐξ*, Meineke conj. *ἐφ'* (and in one MS., E, *ἐπὶ* is written above *ἐξ*): G. Jacob, *ἔθ'*, which Bellermann adopts: Wecklein, *οὐ μεθ' ἡμέραν*. **781** *ἐμὲ στεγάζειν*] Eustath. p. 632. 31 quotes the words *ὕπνον ἐμὲ στεγάζειν ἡδύν*. Reiske conj. *ἐμοὶ πελάζειν*: J. W. Donaldson, *ὕπνος...ἔμ' ἐστέγαζεν ἡδύς*.—*ὁ προστατῶν*]

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the change in Clytaemnestra's tone. *ἡμεῖς* may include the bearers of the urn (759).

773 *μάτην λέγοις*, say the word '*μάτην*': cp. *Ant.* 567 *ἀλλ' ἥδε μέντοι μὴ λέγ'*.

775 *ψυχῆς*, 'life'; see on *O. C.* 998 f. The word has been suspected, and prosaically altered (cr. n.). But it is strictly correct to describe a child as 'born from' its mother's 'life.' Here the phrase has a pathetic force; his very life was her gift.

776 f. *μαστῶν κ.τ.λ.*: *i.e.*, 'he deserted me who had suckled and reared him': the words do not imply that Orestes was still an infant when he left her (see on 13 f.).—*ἀποστὰς*: similarly a slave who left his master was said *ἀφίστασθαι* (Lys. or. 23 § 7, etc.).

ἀπεξενοῦτο, 'became estranged.' Cp. Eur. *Hipp.* 1084 f. *οὐκ ἀκούετε | πάλαι ξενοῦσθαι τόνδε προὐννέποντά με;* ('that he is no longer my son').

779 *φόνους*: for the plur., 206 *θανάτους* (n.). So in *O. C.* 962 *φόνους* alludes to the death of Laïus.

780 ff. *ὥστ' οὔτε...στεγάζειν*. When *ὥστε* is followed by the infin., the negative is ordinarily *μή*. There are, however, many exceptions. Instances strictly like the above are these:—Eur. *Ph.* 1357 *οἶσθ'· οὐ μακρὰν γὰρ τειχέων περιπτυχαί,| ὥστ' οὐχ ἅπαντά σ' εἰδέναι τὰ δρώμενα*: [Dem.] or. 53 § 1 *οὐδ' αὖ οὕτως ἄπορος ἦν ὥστ' οὐκ ἂν ἐξευρεῖν*. But most of the examples occur under special conditions: see Appendix.

ἐξ ἡμέρας, *interdiu*. The phrase *ἐκ νυκτῶν*, 'in the night-watches,' is frequent (*Od.* 12. 286, Theognis 460, Aesch. *Ch.* 287: [Eur.] *Rhes.* 13, 17): cp. also frag. adesp. 7 (Nauck) *πόνῳ πόνον | ἐκ νυκτὸς ἀλλάσσουσα τὸν καθ' ἡμέραν*.—*στεγάζειν*, lit. 'cover,' *i.e.* cover the eyes.

ὁ προστατῶν χρόνος, lit., 'the time which stands in front (of the present),' the 'imminent' or 'coming' time (schol. *ὁ ἐπιγινόμενος*). From moment to moment

νῦν δ', ἡμέρᾳ γὰρ τῇδ' ἀπήλλαγμαι φόβου
πρὸς τῆσδ' ἐκείνου θ'· ἥδε γὰρ μείζων βλάβη
ξύνοικος ἦν μοι, τοὐμὸν ἐκπίνουσ' ἀεὶ
ψυχῆς ἄκρατον αἷμα—νῦν δ' ἔκηλά που
τῶν τῆσδ' ἀπειλῶν οὔνεχ' ἡμερεύσομεν.
ΗΛ. οἴμοι τάλαινα· νῦν γὰρ οἰμῶξαι πάρα,
Ὀρέστα, τὴν σὴν ξυμφοράν, ὅθ' ὧδ' ἔχων
πρὸς τῆσδ' ὑβρίζει μητρός. ἆρ' ἔχει καλῶς;
ΚΛ. οὗτοι σύ· κεῖνος δ' ὡς ἔχει καλῶς ἔχει.
ΗΛ. ἄκουε, Νέμεσι τοῦ θανόντος ἀρτίως.
ΚΛ. ἤκουσεν ὧν δεῖ κἀπεκύρωσεν καλῶς.
ΗΛ. ὕβριζε· νῦν γὰρ εὐτυχοῦσα τυγχάνεις.
ΚΛ. οὔκουν Ὀρέστης καὶ σὺ παύσετον τάδε;
ΗΛ. πεπαύμεθ' ἡμεῖς, οὐχ ὅπως σε παύσομεν.
ΚΛ. πολλῶν ἂν ἥκοις, ὦ ξέν', ἄξιος τυχεῖν,
εἰ τήνδ' ἔπαυσας τῆς πολυγλώσσου βοῆς.

Meineke conj. *ὁ προσστατῶν*: Blaydes writes *οὐπιστατῶν*. **783** *ἀπήλλαγμαι* A, with most MSS., and Ald.: *ἀπηλλάγην* Γ, L^2 (=Lb), E (as corrected), Suidas *s.v. προστατῶν*. [The reading of L has been reported as *ἀπηλλάγην*, with *μαι* written above by the 1st hand. But L has *ἀπήλλάγμαι* (*sic*), with an erasure over *μ*, and *μαι* written above by the 1st hand. The scribe may have first written *ἀπηλλάγην*, but the letters *ην* are not now traceable.] **786** *νῦν δ' ἔκηλα*] *νῦν ἔκηλα* L^2 and Brunck. **787** *οὔνεχ'*] χ made in L from *κ*. **790** *ἆρ'* made in L from *ἄρ'*. **791** *οὗτοι σύ*] Reiske conj. *οὐ σοί γε*. **792** *νέμεσι*

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she looked for death.—As *προστατεῖν* usu. means 'to govern' or 'to protect,' some understand, (1) 'Time standing over me' like a jailor (Campbell), 'the tyrannous time' (Whitelaw): or (2) generally, 'Time that controls all events.'

διῆγε, kept me living: Dem. or. 18 § 89 *ὁ γὰρ τότε ἐνστὰς πόλεμος...ἐν πᾶσι τοῖς κατὰ τὸν βίον ἀφθονωτέροις...διήγαγεν ὑμᾶς τῆς νῦν εἰρήνης* ('caused you to live').

783 f. The perf. **ἀπήλλαγμαι**, expressing final deliverance, is better here than the aor. *ἀπηλλάγην* (cr. n.).—**μείζων**, worse than the distant Orestes, because *ξύνοικος*.

785 ff. τοὐμόν, not *τῆς ἐμῆς*, since *ψυχῆς αἷμα* forms one notion: cp. 1390: *Ant.* 794 n.—**ἐκπίνουσ'**: cp. *Ant.* 531 *σὺ δ', ἢ κατ' οἴκους ὡς ἔχιδν' ὑφειμένη | λήθουσά μ' ἐξέπινες.*—**ἄκρατον**, 'sheer,' implies the pitiless cruelty of the vampire (cp. Xen. *An.* 4. 8. 14 *τούτους...καὶ ὠμοὺς δεῖ καταφαγεῖν*): so Aesch. *Ch.* 577 *φόνου δ' Ἐρινὺς οὐχ ὑπεσπανισμένη | ἄκρατον αἷμα πίεται.*

νῦν δ': repeated from 783, after the long parenthesis.—**ἔκηλα**, adv.: cp. 164.—**οὔνεχ'**: cp. 387.—**ἡμερεύσομεν**: a word used in Attic prose (as = 'to pass the day').

788 οἴμοι τάλαινα: cp. *Ph.* 416 *οἴμοι τάλας*, and so often: but in 674 *οἵ 'γὼ τάλαινα.*—**οἰμῶξαι**: for the aor., cp. 285.

790 ἆρ' ἔχει καλῶς; 'Is it not well?' Cp. 816; and for *ἆρα*, 614.

791 οὗτοι σὺ *sc.* **καλῶς ἔχεις.** The sense is not merely, 'you are in an evil case'; but rather, 'you are not as I could wish'—and as Orestes is.

792 Νέμεσι: this voc. occurs also in Eur. *Ph.* 183, where, as here, *νέμεσις* is a *v.l.* (Cp. Ar. *Ran.* 893 *ξύνεσι.*)—**τοῦ θανόντος ἀρτίως**: for the place of the adv., cp. *Ai.* 635 *ὁ νοσῶν μάταν*: Aesch. *P. V.* 216 *τῶν παρεστώτων τότε*: Anaoc. or. 1 § 53 *τῶν ἀπολωλότων ἥδη.*

Nemesis is the goddess who requires

Now, however—since this day I am rid of terror from him, and from this girl,—that worse plague who shared my home, while still she drained my very life-blood,—now, methinks, for aught that she can threaten, I shall pass my days in peace.

ΕΛ. Ah, woe is me! Now, indeed, Orestes, thy fortune may be lamented, when it is thus with thee, and thou art mocked by this thy mother! Is it not well?

ΚΛ. Not with thee; but his state is well.

ΕΛ. Hear, Nemesis of him who hath lately died!

ΚΛ. She hath heard who should be heard, and hath ordained well.

ΕΛ. Insult us, for this is the time of thy triumph.

ΚΛ. Then will not Orestes and thou silence me?

ΕΛ. We are silenced; much less should we silence thee.

ΚΛ. Thy coming, sir, would deserve large recompense, if thou hast hushed her clamorous tongue.

made in L from *νέμεσσι.—νέμεσις* r. **794** *εὐτυχοῦσα* L (not *εὖ τυχοῦσα*). **795** *οὔκουν* L: *οὐκοῦν* A, Γ, etc., and Ald. The MSS., and Ald., have a full stop after *τάδε*. Benedict and Monk, *τάδε;—παύσετον*] *παύσατον* Aug. b (with *ε* super-scr.). **796** *ὅπως σε παύσομεν* made in L from *ὅπως ἐπαύσομεν.—σὲ*, instead of *σε*, Blaydes. **797** *ἂν ἥκοις* L, with most MSS., and Ald.: *ἂν ἥκεις* r (*ἂν εἶης* a corrector of E). Monk (*Mus. Crit.* I. p. 203, ann. 1814) conj. *ἂν ἥκες*: Morstadt. *ἄρ' ἥκεις.—τυχεῖν* A, with most MSS., and Ald. In L *τυχεῖν* has been made from *φιλεῖν* (perh. by the first corrector, though others ascribe it to a later hand): *φιλεῖν* L^a (=Lb): *φίλος* Γ.—W. Hoffmann conj. *φέρειν* (which Wecklein receives). Michaelis, *φίλων*: Nauck (formerly), *φίλοις*. O. Hense, *ἡμίν*, *ὦ ξέν'*, *ἄξιος*. **798** *ἔπαυσας* MSS.: *παύσαις* Wunder.—*πολυγλώσσου*] Bergk conj. *παλιγλώσσου*: Meineke.

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that each man should receive his due (*Νέμεσιν ἀπὸ τῆς ἑκάστῳ διανεμήσεως*, Arist. *Mund.* 7. p. 401 *b*. 13). The 'Nemesis of the dead man' is the avenger of wrong done to him; as the Greeks said *Δίκη τινός* (Aesch. *Ag.* 1432), *Ἐρινύς τινος*. Cp. Aesch. fr. 266 *ἡμῶν γε μέντοι Νέμεσις* ('*our* Nemesis') *ἔσθ' ὑπερτέρα*, | *καὶ τοῦ θανόντος ἡ Δίκη πράσσει κότον*. At Athens *Νεμέσεια* were certain rites in honour of the dead (Dem. or. 41 § 11), *ἐπεὶ ἡ Νέμεσις ἐπὶ τῶν ἀποθανόντων τέτακται* (Bekker *Anecd.* I. 282). Nemesis appears in art, too, as a goddess of the dead (Baumeister, *Denkm.*, p. 1008).

793 **ἤκουσεν ἂν δεῖ.** Clyt. turns her retort as though *τοῦ θανόντος* depended on *ἄκουε*. 'Nemesis (the goddess of retribution generally) has heard a mother who prayed for the punishment of an unnatural son.'—**κἀπεκύρωσεν**: cp. 919 *κῦρος*.

795 **οὔκουν...τάδε;** This verse should probably be interrogative, as Electra's answer suggests. And *οὔκουν* (*nonne ergo . .?*) seems better than *οὐκοῦν* (*ergo . .?*).

796 **οὐχ ὅπως σε παύσομεν** = *οὐ λέγω ὅπως κ.τ.λ.*: 'not to speak' of doing so; *i.e.*, 'so far from' doing so (Lat. *nedum*). So *οὐχ ὅτι*: and (with *λέγε* understood) *μὴ ὅτι*, or (more rarely) *μὴ ὅπως*. But these phrases usu. stand in the first clause, followed by *ἀλλὰ καί* in a second clause; Dem. or. 6 § 9 *τοὺς δὲ Θηβαίους ἠγεῖτο...οὐχ ὅπως ἀντιπράξειν...ἀλλὰ καὶ συστρατεύσειν*. Cp., however, Xen. *H.* 2. 3. 35 *διὰ τὸν χειμῶνα οὐδὲ πλεῖν, μὴ ὅτι ἀναιρεῖσθαι τοὺς ἄνδρας, δυνατὸν ἦν*. Lucian, *Charon* 8 *ὅταν πλέῃ μηδ' ἐμπίδα, οὐχ ὅπως ταῦρον, ἔτι ἄρασθαι δυνάμενος*.

797 f. **πολλῶν ἂν ἥκοις.** Clyt. refers to Electra's words, *πεπαύμεθ' ἡμεῖς*: '*If* you have *indeed* silenced her, then you would deserve much,' etc. A protasis formed by *εἰ* and a past tense of the indic. is sometimes thus combined with an apodosis formed by the optat. and *ἄν*.

ΠΑ. οὐκοῦν ἀποστείχοιμ' ἄν, εἰ τάδ' εὖ κυρεῖ.
ΚΛ. ἥκιστ'· ἐπείπερ οὔτ' ἐμοῦ καταξίως
πράξειας οὔτε τοῦ πορεύσαντος ξένου.
ἀλλ' εἴσιθ' εἴσω· τήνδε δ' ἔκτοθεν βοᾶν
ἔα τά θ' αὑτῆς καὶ τὰ τῶν φίλων κακά.
ΗΛ. ἆρ' ὑμὶν ὡς ἀλγοῦσα κὠδυνωμένη
δεινῶς δακρῦσαι κἀπικωκῦσαι δοκεῖ
τὸν υἱὸν ἡ δύστηνος ὧδ' ὀλωλότα;
ἀλλ' ἐγγελῶσα φροῦδος. ὦ τάλαιν' ἐγώ·
Ὀρέστα φίλταθ', ὥς μ' ἀπώλεσας θανών.
ἀποσπάσας γὰρ τῆς ἐμῆς οἴχει φρενὸς
αἵ μοι μόναι παρῆσαν ἐλπίδων ἔτι,
σὲ πατρὸς ἥξειν ζῶντα τιμωρόν ποτε
κἀμοῦ ταλαίνης. νῦν δὲ ποῖ με χρὴ μολεῖν;
μόνη γάρ εἰμι, σοῦ τ' ἀπεστερημένη
καὶ πατρός. ἤδη δεῖ με δουλεύειν πάλιν
ἐν τοῖσιν ἐχθίστοισιν ἀνθρώποιν ἐμοὶ
φονεῦσι πατρός. ἆρά μοι καλῶς ἔχει;
ἀλλ' οὔ τι μὴν ἔγωγε τοῦ λοιποῦ χρόνου
ξύνοικος *εἴσειμ', ἀλλὰ τῇδε πρὸς πύλῃ

περισπερχοῦς (from Hesych., περισπέρχου βοῆς). **800** ἐπείπερ] Paley reads ἐπεί τἀν (as Blaydes and Michaelis had suggested).—καταξίως L, with most MSS., and Ald.: κατ' ἀξίαν r: ἐπειδήπερ ἐμοῦ γ' οὔτ' ἀξίως Harl.: Monk and Bothe conj. κατάξι' ἄν: B. Arnold, ἐμοῦ γ' ἂν ἀξίως. **801** πράξειας] Henneberg and Schneidewin conj. πράξαις ἄν. Bergk, πράξειας, οὔτ' ἄν. **802** τήν δέ δ' L (not τήνδε δ'). δ' has been made from τ' by a later hand.—ἔκτοθεν L: ἔκτοσθεν r, and Ald. **803** τά θ' made in L from ταὐθ', the reading of Γ. **805** κἀπικωσύσαι L. **807** ὦ] The scribe of L meant (I think) to write ὤ, not

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In such cases the past tense usu. denotes an actual fact, or what is assumed to be such. Thus *O. C.* 974 ff. εἰ δ'.. ἦλθον,.. πῶς ἂν..ψέγοις; Thuc. 3. 40 εἰ γὰρ οὗτοι ὀρθῶς ἀπέστησαν (*granting* that they were right), ὑμεῖς ἂν οὐ χρεὼν ἄρχοιτε. More rarely, the protasis expresses a condition recognised as unreal; *e.g. Od.* 1. 236 ἐπεὶ οὔ κε θανόντι περ ὧδ' ἀκαχοίμην, | εἰ μετὰ οἷς ἑτάροισι δάμη κ.τ.λ.—Wunder's change of ἔπαυσας to παύσαις is not (I now think) desirable.

πολλῶν goes with ἄξιος, and τυχεῖν is epexegetic: cp. *Ant.* 699 οὐχ ἥδε χρυσῆς ἀξία τιμῆς λαχεῖν;

799 εὖ κυρεῖ: alluding to her words in 791.

800 f. With πράξειας we supply ἄν from ἀποστείχοιμ' ἄν. G. Wolff compares Plat. *Lys.* p. 208 B εἰ βούλοιο λαβὼν τὴν μάστιγα τύπτειν, ἐῷεν ἄν. Πόθεν δ', ἦ δ' ὅς, ἐῷεν; Xen. *An.* 4. 6. 13 δοκοῦμεν δ' ἄν μοι...ἐρημοτέρῳ ἂν τῷ ὄρει χρῆσθαι· μένοιεν γὰρ αὐτοῦ μᾶλλον ἀθρόοι οἱ πολέμιοι (where the insertion of ἄν after γὰρ is needless). Cp. also *O. T.* 937 n.

The emendations which aim at introducing ἄν seem, then, superfluous. The change of καταξίως into κατάξι' ἄν, though specious, is not probable. Cp. *O. C.* 911 δέδρακας οὔτ' ἐμοῦ καταξίως | οὔθ' ὧν πέφυκας. *O. T.* 133 ἐπαξίως..ἀξίως. Again, πράξειας appears sound. In the 2nd and 3rd sing. and 3rd plur. of the sigmatic aorist, classical writers of this

PAE. Then I may take my leave, if all is well.

CL. Not so; thy welcome would then be unworthy of me, and of the ally who sent thee. Nay, come thou in; and leave her without, to make loud lament for herself and for her friends.

[CLYTAEMNESTRA *and the* PAEDAGOGUS *enter the house.*

EL. How think ye? Was there not grief and anguish there, wondrous weeping and wailing of that miserable mother, for the son who perished by such a fate? Nay, she left us with a laugh! Ah, woe is me! Dearest Orestes, how is my life quenched by thy death! Thou hast torn away with thee from my heart the only hopes which still were mine,—that thou wouldst live to return some day, an avenger of thy sire, and of me, unhappy. But now—whither shall I turn? I am alone, bereft of thee, as of my father.

Henceforth I must be a slave again among those whom most I hate, my father's murderers. Is it not well with me? But never, at least, henceforward, will I enter the house to dwell with them; nay, at these gates

ὦ, though the accent is little more than a dot (just as on *νἱὸν* in 806). When he intends ὦ, the curve of the circumflex is usually traceable, as, *e.g.*, in 766, 769. **809** The scribe of L wrote *φρενὸσ οἰχηι*. A later hand has erased this, and written *οἴχῃ φρενόσ*. **811** *ἥξειν*] In L the *ν* has been added by S. **812** *μολεῖν*] Schneidewin conj. *μένειν*: G. Wolff and Blaydes, *βλέπειν*. **814** *πατρός. ἤδη δεῖ* Brunck. *πατρὸς ἤδη· δεῖ* MSS. (*πατρὸς ἤδη, δεῖ* Ald.). Blaydes writes, *ἤδη, καί με δουλεύειν πάλαι | δεῖ τοῖσιν κ.τ.λ.* **816** This v. is rejected by Morstadt, Schöll and Todt. **818** *ξύνοικος εἴσειμ'* Hermann: *ξύνοικος ἔσσομ'* (made by a later hand from *ἔσομ'*) L, with most MSS., and Ald.: *ξύνοικος ἔσομαι* r. Dawes conj. *ἔσομαι ξύνοικος*: Erfurdt, *ξύνοικος ἔσομαι τῇδέ γ'*: Blaydes writes *τόνδ' οἶκον εἴσειμ'*:

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age prefer the forms in *ει* to those in *αι*. There are exceptions, such as Ar. *Vesp.* 726 *οὐκ ἂν δικάσαις*, Thuc. 2. 84 *ἐκπνεύσαι*: and it would be unwarrantable to deny that Soph. could have written *πράξαις ἄν*. But the presumption is in favour of the vulgate. Still less likely is *ἐπεὶ τἄν*, or *ἐμοῦ γ' ἂν ἀξίως* (cr. n.). If *ἄν* were required, Bergk's *οὔτ' ἂν* in v. 801 would be best.

802 *τοῦ πορεύσ. ξένου*: Phanoteus (670).

803 *τῶν φίλων*, Orestes; for the plur., cp. 346. It is no concern of Clytaemnestra's to mourn him (cp. 776).

804 ff. *ἆρ' ὑμὶν κ.τ.λ.*: 'does she *not* seem,' etc.,—with bitter irony: cp. 790, 816.—*ὠδ'*, by a death so piteous; cp. 751.

808 *ὃς μ' ἀπώλεσας θανών*: as Antigone says of her brother (*Ant.* 871), *θανὼν ἐτ' οὖσαν κατήναρές με*. Cp. *Tr.* 1163 n.

809 *ἀποστάσας (ἐκείνας) αἱ κ.τ.λ.*: conversely *O. T.* 1432 *ἐλπίδος μ' ἀπέσπασας*.

812 *μολεῖν*: cp. *O. C.* 1747 *ποῖ μόλωμεν, ὦ Ζεῦ;* ('whither shall we turn?').

814 ff. *δουλεύειν*: cp. 1192: 597 *δεσπότην*. She was treated like a slave (190 ff.).—*πάλιν* has been suspected, but is explained by the context. In fact, her servitude had never ceased, and could not be said to recommence. But in imagination, so long as Orestes lived, she could behold a deliverer. From those bright dreams she must now go *back* to a slavery without hope.

816 *ἁρά μοι καλῶς ἔχει*; cp. 790.

817 *τοῦ λοιποῦ χρόνου*, a partitive gen. (478), instead of the more usual *τὸν λ. χρόνον*, or *τὸ λοιπόν*: so *τοῦ λοιποῦ* in Her. 1. 189, Ar. *Pax* 1084.

818 *εἴσειμ'*, Hermann's correction of *ἔσσομ'*, is made certain by *ἀλλὰ τῇδε πρὸς πύλῃ*. No dative is needed to explain

παρεῖσ' ἐμαυτὴν ἄφιλος αὐανῶ βίον.
πρὸς ταῦτα καινέτω τις, εἰ βαρύνεται, 820
τῶν ἔνδον ὄντων· ὡς χάρις μέν, ἢν κτάνῃ,
λύπη δ', ἐὰν ζῶ· τοῦ βίου δ' οὐδεὶς πόθος.

στρ. α'. ΧΟ. ποῦ ποτε κεραυνοὶ Διός, ἢ ποῦ φαέθων
2 Ἅλιος, εἰ ταῦτ' ἐφορῶντες κρύπτουσιν ἔκηλοι; 826
ΗΛ. 3 ἔ ἔ, αἰαῖ.
ΧΟ. 4 ὦ παῖ, τί δακρύεις;
ΗΛ. 5 φεῦ. ΧΟ. μηδὲν μέγ' ἄϋσῃς. ΗΛ. ἀπολεῖς. ΧΟ.
πῶς; 831
ΗΛ. 6 εἰ τῶν φανερῶς οἰχομένων
7 εἰς Ἅιδαν ἐλπίδ' ὑποίσεις, κατ' ἐμοῦ τακομένας
8 μᾶλλον ἐπεμβάσει. 835

ἀντ. α. ΧΟ. οἶδα γὰρ ἄνακτ' Ἀμφιάρεων χρυσοδέτοις

Heimsoeth conj. *κείνοις ξύνοικος.* **819** *ἄφιλοσ* L, with most MSS., and Ald.: *ἄφιλον* (*ν* made from *σ*) Vindobonensis, as Monk conjectured. **821** *κτάνῃ*] *θάνω* Brunck, with the scholiast on 975, who quotes, *ὡς χάρις μὲν ἂν θάνω,* | *λύπη δ' ἐὰν ζῶ.* **822** *ἐὰν ζῶ*] Nauck conj. *ὅτι ζῶ.* **825** *ἅλιος* A, with Suidas (*s. v. κεραυνοί*), and Ald.: *ἀέλιος* L.—After *ἐφορῶντες* Musgrave and Kvičala suppose the loss of an anapaest (answering to *ἀπάταις* in 838, where see n.). Hence Kayser would change *κρύπτουσιν* to *κατακρύπτουσιν,* and *καὶ νῦν* in 839 to *νῦν δ'.* **826** The words *κρύπτουσιν ἔκηλοι* form a separate v. in L.—*ἔκαλοι*

ξύνοικος, since *φονεῦσι πατρός* so closely precedes.

819 παρεῖσ' ἐμαυτήν, allowing myself to sink to the ground: cp. *Tr.* 938 *πλευρόθεν* | *πλευρὰν παρεὶς ἔκειτο.*—**αὐανῶ**: *Ph.* 954 *ἀλλ' αὐανοῦμαι τῷδ' ἐν αὐλίῳ μόνος.*

821 χάρις, gratification: cp. 1266.

823—870 Kommos. 1st strophe, 823—835, = 1st antistr., 836—848: 2nd str., 849—859, = 2nd antistr., 860—870. For metres see Metrical Analysis. Changes of person occur within a verse (as in 829 ff., ΗΛ. *φεῦ.* ΧΟ. *μηδὲν μέγ' ἄϋσῃς.* ΗΛ. *ἀπολεῖς.* ΧΟ. *πῶς;*). This indicates that the Chorus is here represented by the coryphaeus; it is, in fact, a lyric duet between the leader and Electra. Similar duets occur in *O. T.* 649—697 and *O. C.* 510—548, passages which further resemble this as being *κομμοί* inserted in *ἐπεισόδια*: also in the parodos of the *O. C.* (as at 178 ff.), and its exodos (as at 1677 ff.): and in *Ph.* 1081—1217 (as at 1184 f.).

These lyrics mark the climax of Electra's grief. The comforter vainly seeks to rouse her from despair.

823 ff. ποῦ ποτε *κ.τ.λ.* 'where are they?' means here, 'what are they doing, —if they see this, and do not punish?' It is the part of the Sun-god to reveal guilt (cp. n. on 424 f.), and of the thunderbolts to smite it.—**φαέθων**: *Il.* 11. 735 *ἠέλιος φαέθων.* This familiar phrase explains why *ἅλιος* (confirmed by the metre of 838) was changed in some MSS. to *ἀέλιος.*—**ἐφορῶντες**, passively viewing; —just as in *Tr.* 1269 (*θεοί*) *τοιαῦτ' ἐφορῶσι πάθη.*—**κρύπτουσιν**: schol. *οὐκ ἄγουσιν εἰς φῶς,* do *not* brand by exposure and chastisement. Cp. *συγκρύπτειν τινί τι,* to connive by silence at an offence (Andoc. or. 1 § 67, etc.).

828 τί δακρύεις; A gentle remonstrance; 'why dost thou thus give way to grief?' (Not: 'what is the cause of thy grief?')

830 μηδὲν μέγ' ἄϋσῃς. In saying *φεῦ*, Electra lifted her face and stretched forth her hands to heaven, as if accusing the gods; and the Chorus hasten to

I will lay me down, and here, without a friend, my days shall wither. Therefore, if any in the house be wroth, let them slay me; for 'tis a grace, if I die, but if I live, a pain; I desire life no more.

CH. Where are the thunderbolts of Zeus, or where is the bright Sun, if they look upon these things, and brand them not, but rest? 1st strophe.

EL. Woe, woe, ah me, ah me!

CH. O daughter, why weepest thou?

EL. (*with hands outstretched to heaven*) Alas!

CH. Utter no rash cry!

EL. Thou wilt break my heart!

CH. How meanest thou?

EL. If thou suggest a hope concerning those who have surely passed to the realm below, thou wilt trample yet more upon my misery.

CH. Nay, I know how, ensnared by a woman for a chain of 1st antistrophe.

Blaydes. **827** ἔ ἔ, *alaî*] Dindorf thinks that both here and in 840 (where ἔ ἔ, *lú* is now read) the poet wrote *alaî, alaî*. **830** ἄΰσησ made in L from ἀΰσεισ. **831** ἀπολεῖς *με* Vindobonensis. **832—835** L divides the vv. thus:—*el—ol|χομένων—* | *ἐλπίδ'—* | *τακομέναϲ* | *μᾶλλον ἐπεμβάϲει*. **834** Morstadt conj. *κατ' ἐμοὶ τακομένᾳ*, and so Blaydes writes. **836—839** L divides the vv. thus:—*οἶδα—* | *χρυϲοδέτοιϲ* | *ἔρκεϲι—* | *γυναικῶν ἀπάταιϲ* | *καὶ νῦν ὑπὸ γαίαϲ.*

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warn her against any irreverent utterance (schol.). Cp. *Ai.* 386 *μηδὲν μέγ' εἴπῃϲ*: *Od.* 22. 287 *μή ποτε πάμπαν* | *εἴκων ἀφραδίῃϲ μέγα εἰπεῖν*: Plat. *Phaedo* p. 95 B *μὴ μέγα λέγε*: Eur. *H. F.* 1244 *ἴϲχε ϲτόμ', ὡϲ μὴ μέγα λέγων μεῖζον πάθῃϲ*: Theocr. 10. 20 *μηδὲν μέγα μυθεῦ* (do not boast). Verg. *Aen.* 10. 547 *Dixerat ille aliquid magnum.*—**ἀΰσῃϲ**, a loud cry (*Tr.* 565 *ἐκ δ' ἠΰϲ' ἐγώ*).

831 ἀπολεῖϲ, *enecabis*. She takes their remonstrance as implying a doubt whether Orestes is dead. For this verb in ref. to *mental* pain, cp. *Ph.* 1172 *τί μ' ὤλεϲαϲ;* ('afflicted me'—by reviving a painful memory).

832 f. τῶν...οἰχομένων, Orestes (for the plur., cp. 145 f.): **φανερῶϲ**, because the mention of the ashes (757 ff.) has removed the last doubt from her mind.—**ἐλπίδα** with gen. of the object; cp. 1460 f.

834 f. κατ' ἐμοῦ τακομένᾳϲ. This constr., instead of the simple dat. (456), is due to the peculiar sense of **ἐπεμβάϲει**: cp. *ἐγγελᾶν* and *ἐπεγγελᾶν κατά τινοϲ* (*O. C.* 1339, *Ai.* 969). Those who would read **κατ' ἐμοὶ τακομένᾳ**, and assume a tmesis, omit to observe that *κατεπεμβάϲει* would take a genitive.

836 f. οἶδα γὰρ *κ.τ.λ.*: 'Nay, (I can still offer thee comfort;) *for* I know that Amphiaraüs, like Agamemnon, was betrayed to death by a false wife; and yet now he is a great spiritual force beneath the earth, and is revered among men.' Although Orestes is dead, Agamemnon may still be *honoured*. The Chorus do not directly hint a belief that he can still be *avenged*,—as Amphiaraüs was. Electra then seizes on this point of contrast, Amphiaraüs found an avenger; her father cannot now find one.

Ἀμφιάρεων, scanned –⏑⏑–, as in *O. C.* 1313 (n.): **ἄνακτα**, as the seer Teiresias is so called, *O. T.* 284 (n.). Amphiaraüs, the Argive seer and warrior, married Eriphylè, sister of Adrastus, king of Argos. He had sworn to abide by her decision in any difference between himself and her brother, with whom he had formerly been at feud (Apollod. 3. 6. 2). When Polyneices sought Argive aid against Thebes, Amphiaraüs opposed the enterprise, foreseeing a fatal issue. Polyneices then bribed Eriphylè with a golden necklace, and she persuaded her husband to join the expedition. The Argives were routed by the Thebans. In the flight,

2 ἕρκεσι κρυφθέντα γυναικῶν· καὶ νῦν ὑπὸ γαίας
ΗΛ. 3 ἔ ἔ· ἰώ. 840
ΧΟ. 4 πάμψυχος ἀνάσσει.
ΗΛ. 5 φεῦ. ΧΟ. φεῦ δῆτ'· ὀλοὰ γὰρ ΗΛ. ἐδάμη. ΧΟ. ναί. 845
ΗΛ. 6 οἶδ' οἶδ'· ἐφάνη γὰρ μελέτωρ
7 ἀμφὶ τὸν ἐν πένθει· ἐμοὶ δ' οὔτις ἔτ' ἔσθ'· ὃς γὰρ ἔτ' ἦν,
8 φροῦδος ἀναρπασθείς.

838 ἕρκεσι] Bergk writes ἕρκεσιν (and in 825 Ἀέλιος).—Blaydes cites Par. C (cod. 2794) as having ἄρκεσι, and conj. ἄρκυσι: Campb. conj. ἕρμασι.—κρυφθέντα] Deventer conj. ληφθέντα: Nauck, κλεφθέντα.—γυναικῶν] γυναικῶν ἀπάταις MSS. and old edd.: Brunck deleted ἀπάταις as a gloss on ἕρκεσι. Triclinius wrote κρυφθέντ' ἀπάταισι, omitting γυναικῶν. **841** πάμψυχος] Morstadt conj. πάντιμος: Nauck, τιμοῦχος

Amphiaraüs was approaching the river Ismenus, near Thebes, when the earth, riven by a thunderbolt, swallowed him up, with his chariot: cp. *fr.* 873. Sophocles wrote an Ἐριφύλη, and also a satyric Ἀμφιάρεως.

837 f. χρυσοδέτοις ἕρκεσι, nets, or snares, of golden links; *i.e.*, the toils of fate into which he was drawn through the necklace with which his wife was bribed. (Not, 'the snare laid for *her* by the necklace'; she knew what was to come.) The epithet marks the figurative sense of ἕρκεσι (as a ship is λινόπτερον ὄχημα, Aesch. *P. V.* 468): cp. *Ai.* 60 εἰς ἕρκη κακά (the net of doom). γυναικῶν, *i. e.* Ἐριφύλης, an allusive plur. (145 n.), perhaps suggested by *Od.* 15. 247 (of Amphiaraüs), ἀλλ' ὅλετ' ἐκ θήβῃσι γυναίων εἵνεκα δώρων. (This is better than to give γυναικῶν a general sense,—'such as women love.') Cp. Plat. *Rep.* 590 A ἡ Ἐριφύλη ἐπὶ τῇ τοῦ ἀνδρὸς ψυχῇ τὸν ὅρμον δεξαμένη. It was the ὅρμος which had been given to Harmonia by her husband Cadmus (Paus. 9. 41. 2).

κρυφθέντα, which has been suspected (cr. n.), is sound; it is the word repeatedly used with ref. to the end of Amphiaraüs: Pind. *N.* 9. 24 ὁ δ' Ἀμφιάρῃ σχίσσεν κεραυνῷ παμβίᾳ | Ζεὺς τὰν βαθύστερνον χθόνα, κρύψεν δ' ἅμ' ἵπποις: Apollod. 3. 6. 6 Ζεὺς κεραυνὸν βαλὼν τὴν γῆν διέστησεν, ὁ δὲ σὺν τῷ ἅρματι...ἐκρύφθη: and especially the oracle cited in Athen. p. 232 E, commanding Alcmaeon, the seer's son, to dedicate the fatal necklace at Delphi: καὶ σὺ φέρειν τιμῆεν ἐμοὶ γέρας, ᾧ ποτε μήτηρ | Ἀμφιάραον ἔκρυψ' ὑπὸ γῆν αὐτοῖσι σὺν ἵπποις,—where the instrum. dat. ᾧ ('by means of which') gives an exact parallel to ἕρκεσι here (cp. also 549). In Aesch. *Theb.* 587 f. Amphiaraüs says, τήνδε πιαρὰ χθόνα, | μάντις κεκευθὼς πολεμίας ὑπὸ χθονός. Pausanias (9. 8. 3) saw near Thebes the enclosed and sacred spot where the earth had opened.

Some vase-paintings, representing the departure of Amphiaraüs for Thebes, show Eriphylè carrying the bribe in her hand. In one of these, on a very ancient vase from Caere, it appears as a necklace of large white pearls (Baumeister, *Denkm.* p. 67): in another, on a lekythos from Cervetri (Roscher, *Lex.* p. 295), it is a collar, with projecting rays.

840 ἔ ἔ· ἰώ. The words ὑπὸ γαίας remind Electra of her father and brother.

841 πάμψυχος = πᾶσαν τὴν ψυχὴν ἔχων (cp. ἄψυχος). The mind of Amphiaraüs acts upon men through his oracles as fully as if he were alive. In the popular belief, the ordinary shades of the departed had either no intelligence or a feeble one. Thus Teiresias is an exception (*Od.* 10. 495): τῷ καὶ τεθνηῶτι νόον πόρε Περσεφόνεια | οἷῳ πεπνῦσθαι· τοὶ δὲ σκιαὶ ἀΐσσουσιν. It was felt difficult to conceive mind apart from its supposed physical basis, the φρένες or diaphragm: cp. Leaf on *Il.* 23. 104.—The scholia recognise this explanation of πάμψυχος, but suggest also two others, both untenable: (1) 'ruling over all the shades': or (2) 'possessing his life διὰ παντός,' *i.e.* 'immortal.'

The cult of Amphiaraüs had its chief

gold, the prince Amphiaraüs found a grave; and now beneath the earth—

EL. ah me, ah me!

CH. —he reigns in fulness of force.

EL. Alas!

CH. Alas indeed! for the murderess—

EL. Was slain. CH. Yea.

EL. I know it, I know it; for a champion arose to avenge the mourning dead; but to me no champion remains; for he who yet was left hath been snatched away.

(or *παμοῦχος*). **843** *ὀλοὰ γὰρ*] Instead of *γὰρ*, cod. Vat. 47 has *γοῦν*, which Hartung adopts: Wecklein writes *μὰν*: G. Wolff conj. *τάρ'*. **846—848** L divides the vv. thus:—*οἰδ' οἰδ'* — | *μελέτωρ*— | *πένθει*— | *γὰρ ἔτ' ἦν* | *φροῦδος ἀναρπασθείς*. **846** *μελέτωρ*] Meineke conj. *νεμέτωρ*. **847** *πένθει*] B. Todt conj. *κεύθει*. **848** *ὃς γὰρ ἔτ' ἦν*] Herwerden conj. *ὃς δέ ποτ' ἦν*: Nauck, *ὃς γάρ*

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seat in Boeotia, but afterwards spread thence to Argos, and throughout Greece. He was a chthonian deity, like Melampus; associated with Dionysus, and then with the Apollinar *μαντική*. The *Ἀμφιάρειον* near Thebes, a dream-oracle, was consulted by Mardonius (Her. 8. 134). In later times the shrine near Oropus was more famous (Paus. 1. 34. 2).

842 *ἰὼ φεῦ.—φεῦ δῆτ'*. Electra's cry, *φεῦ*, is drawn from her by the thought that, while Amphiaraüs has honour, her father's spirit is unhonoured. The Chorus suppose her to mean, 'Alas for Eriphylè's wickedness,' and respond *φεῦ δῆτ'*, 'alas indeed' (cp. *O. C.* 536 XO. *ἰώ*. OI. *ἰὼ δῆτα*). Then they say, *ὀλοὰ γάρ*, 'for the murderess—' intending to add, 'betrayed her husband's life.' But Electra, still thinking of the difference and not of the likeness between the case of Amphiaraüs and that of Agamemnon, quickly gives a different turn to the unfinished sentence by interjecting *ἐδάμη*,—'was laid low' (by her son Alcmaeon: see on 846).—For *ὀλοὰ* (nom. fem.) active in sense, cp. *Μοῖρ' ὀλοή* (*Il.* 16. 849, etc.): in *Tr.* 846 *ὀλοὰ στένει* it is neut. pl. ('despairingly').

ἐδάμη should be followed by a full stop, as in L; not by a query, as in the Aldine,—a punctuation suggested by *ναί*. Electra is not asking a question; she is rejecting the consolation. The Chorus admit, by their *ναί*, the fact that Eriphylè was slain, and then Electra points the contrast (*οἰδ' οἰδ'*, *κ.τ.λ.*).

846 *μελέτωρ* (only here): 'one who cared' for the dead,—an avenger (cp. 237 *ἀμελεῖν*). Suidas *s.v.*, *ὁ ἐπιμελούμενος, ὁ τιμωρούμενος τῷ πατρί*. The conjecture *νεμέτωρ* (a word applied to the avenging Zeus in Aesch. *Th.* 485) is less fitting. For the form, cp. also *γενέτωρ*.

Amphiaraüs was avenged by his son Alcmaeon,—the counterpart, in this story, of Orestes. Before setting out for Thebes, the seer had charged him with this duty. Eriphylè, bribed once more, prevailed upon her son to lead the Epigoni against Thebes. After its fall, he returned to Argos, and slew her. Pursued by the Erinyes, he fled to Psophis in Arcadia, and there was purified. He was the subject of a play by Sophocles, and of two by Euripides,—the first, *ὁ διὰ Ψωφῖδος* (produced in 438 B.C.), dealing with his absolution, and the second, *ὁ διὰ Κορίνθου*, with a later episode. Acc. to a grammarian in *Anecd. Oxon.* II. p. 337, 4, the form of the name used by Eur. was *Ἀλκμέων*.

847 *τὸν ἐν πένθει*, 'the mourner' (cp. 290): not, 'the lamented one.' The shade of the dead Amphiaraüs mourned until avenged. Cp. Aesch. *Ch.* 39 *μέμφεσθαι τοὺς γᾶς* | *νέρθεν περιθύμως*: *Eum.* 95 ff. (Clytaemnestra's shade) *ἐγὼ δ' ὑφ' ὑμῶν ὧδ' ἀπηιμασμένη κ.τ.λ.*

848 *ἁναρπασθείς*, by death, as by a storm: cp. Lucian *De luctu* 13 *τέθνηκας καὶ πρὸ ὥρας ἀνηρπάσθης*: *Od.* 1. 241 *νῦν δέ μιν ἀκλειῶς ἅρπυιαι ἀνηρείψαντο* | *οἴχετ' ἄϊστος, ἄπυστος*.

στρ. β'. ΧΟ. δειλαία δειλαίων κυρεῖς.
ΗΛ. 2 κἀγὼ τοῦδ' ἴστωρ, ὑπερίστωρ, 850
3 πανσύρτῳ παμμήνῳ πολλῶν
4 δεινῶν στυγνῶν τ' αἰῶνι.
ΧΟ. 5 εἴδομεν *ἀθρήνεις.
ΗΛ. 6 μή μέ νυν μηκέτι
7 παραγάγῃς, ἵν' οὐ ΧΟ. τί φής; 856
ΗΛ. 8 πάρεισιν ἐλπίδων ἔτι
9 κοινοτόκων
10 εὐπατριδᾶν ἀρωγαί.

ἀντ. β'. ΧΟ. πᾶσι θνατοῖς ἔφυ μόρος. 860

ἔφυ: Mekler, *δν γὰρ ἐχρῆν*. **850** ἴστωρ] ἵστωρ L. **851 f.** *πανσύρτωι παμμήνω (sic) πολλῶν | δεινῶν στυγνῶν τ' ἀχέων* L: where the 1st hand probably wrote *ἀχεώων*, and then erased the first *ω*, drawing a line through the erasure from *ε* to the second *ω*. A *v. l.* for *ἀχέων* was *ἀχαίων*, which stands in A. Some think that this, and not *ἀχεώων*, was what the scribe of L had first written; but in that case L's *ε* (in *ἀχέων*) must have been made from *α*, and the space between *ε* and *ων* is too large for *ι*. Triclinius notices another *v. l.* for *ἀχέων*, viz. *ἀρχαίων*. L's reading

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849 δειλαία δειλαίων. This adj., usu. said of persons, is applied to things in *O. C.* 513, *Tr.* 1026. Cp. Eur. *Hec.* 84 *ἥξει τι μέλος γοερὸν γοεραῖς*. The antistrophic verse (860), *πᾶσι θνατοῖς ἔφυ μόρος*, indicates that the *αι* of *δειλαία* and of *δειλαίων* is short, as in *Ant.* 1310 (n.). J. H. Heinrich Schmidt, however, makes it long in both words, reading *πᾶσιν θνατοῖσιν ἔφυ μόρος* in 860.

850 ἴστωρ, fem., as in Eur. *I. T.* 1431: so *πράκτωρ, θέλκτωρ, σωτήρ, λωβητήρ* (*Ant.* 1074 n.).

851 f. πανσύρτῳ...αἰῶνι. The traditional text is *πανσύρτῳ παμμήνῳ πολλῶν | δεινῶν στυγνῶν τ' ἀχέων* (or *ἀχαίων*). Hermann substitutes **αἰῶνι** for *ἀχέων*, regarding the latter as a gloss upon the adjectives. Dindorf, accepting *αἰῶνι*, rejects *πολλῶν*, reading *πανσύρτῳ παμμήνῳ δεινῶν | στυγνῶν τ' ἀχέων αἰῶνι*. But the antistrophic verse (863), *τμητοῖς ὀλκοῖς ἐγκῦρσαι*, makes *ἀχέων* less metrically probable; on Dindorf's view, we might rather suggest *ἀχθῶν* (cp. 204 *ἔκπαγλ' ἄχθη*). And *πολλῶν*, as Hermann saw, is not likely to have been interpolated ('*πολλῶν*, si quidquam, sanum est'). For other conjectures, see Appendix.

The literal sense then is:—'(I know this) by a life which, through all the months, is a turbid torrent of many things dread and horrible.' *πανσύρτῳ* seems rightly explained in one scholium as *πάντα σύροντι τὰ κακά*: *i.e.*, it has an active sense, like *χαλκόπλακτος* (484 n.), *ἀμφίπλακτος* (*Ph.* 688), *πανάλωτος* (*ἄτη*, Aesch. *Ag.* 361). The genitive, *πολλῶν δεινῶν στυγνῶν τ'*, may depend upon it, as in *Ant.* 1184 f. *θεᾶς..προσήγορος = θεὰν προσηγορεύουσα*. But we might also join the genitive with *αἰῶνι*, as = 'a life *of*' (made up of) these things. For the verb *σύρω* in ref. to a torrent, cp. Ar. *Eq.* 527 *διὰ τῶν ἀφελῶν πεδίων ἔρρει, καὶ τῆς στάσεως παρασύρων | ἐφόρει τὰς δρῦς*: Plut. *Mor.* p. 5 F *πόλεμος χειμάρρου δίκην πάντα σύρων*. Thus **παμμήνῳ** has a special point. The literal *χειμάρρους* flows only in winter.

This view gives *πανσύρτῳ* a more forcible and more poetical sense than if it be taken as = 'swept together from every side.' The meaning then would be, 'a life, through all the months, of many dread horrors, *accumulated* from every quarter,'—the epithet *πανσύρτῳ* being transferred from the troubles to the life itself. It would still, indeed, be possible to make *πανσύρτῳ* active; 'a life which draws troubles together from all sides'; but such an active sense would be somewhat harsher, on this interpretation, than on that which supposes the image of a torrent.

CH. Hapless art thou, and hapless is thy lot! 2nd strophe.

EL. Well know I that, too well,—I, whose life is a torrent of woes dread and dark, a torrent that surges through all the months!

CH. We have seen the course of thy sorrow.

EL. Cease, then, to divert me from it, when no more—

CH. How sayest thou?

EL. —when no more can I have the comfort of hope from a brother, the seed of the same noble sire.

CH. For all men it is appointed to die. 2nd antistrophe.

was the general one, and is that of the Aldine. For conjectures, see Comment. and Appendix. **853** *ἀθρήνειs* Dindorf: *ἃ θροεῖs* MSS., for which Erfurdt, on Gernhard's conjecture, gave *ἃ θρηνεῖs*. Blaydes suggests *ἃ θρηνεῖs*. **854** *με νῦν* MSS.: *μέ νυν* Triclinius and Brunck, as the schol. also read (*μηκέτι οὖν με φησί, κ.τ.λ.*). **855** L has *παραγάγησ* made from *παράγηs* (the reading of Γ). **856** After *τί φήs*, the words *αὐδᾶs δὲ ποῖον* (*ποίαν* Jen.) are added in the MSS.: they were deleted by Triclinius, but retained in the Aldine.—Bergk proposed to add *αὖ* after *φήs* here, and *φεῦ* after *πατραῖ* in 867. **857** *ἐλπίδων*] Blaydes, followed by Nauck, writes *ἐκ φίλων*. **859** *εὐπατριδᾶν*] The MSS. add *τ'*, which Suidas (*s. v. παραγάγῃs*) omits. See comment.—*ἀρωγαί* Γ and schol.: *ἀρωγοί* the other MSS.

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853 ἀθρήνειs. The MS. reading, **ἃ θροεῖs**, conflicts with the metre of the antistrophe (864), where the corresponding words are *ἀ λώβα*. In *Ai.* 582, where *θρηνεῖν* is right, *θροεῖν* was a *v. l.* (Paris A). The reasons for preferring *ἀθρήνειs* to *ἃ θρηνεῖs* are two. (1) A lengthening of *ἄ* before *θρ*, though not impossible in lyrics (cp. *Ant.* 612 *τὸ πρίν*), would be unusual. (2) The context favours the imperfect. In 850—852 Electra refers to the woes which she has so long endured. The Chorus now reply, 'We have seen what *thou wast* mourning,'—'the course of thy sorrow,'—through all those years (cp. 140 f.). The compromise, *ἃ θρηνεῖs*, meets the first point, but not the second.

854 f. μή μέ νυν. Here *νυν*, not *νῦν*, is clearly right: 'If ye so well know my griefs, *then* desist,' etc.—**παραγάγῃs**, by delusive comfort: cp. *O. T.* 974 *τῷ φόβῳ παρηγόμην*.—**ἵν'**, in a case where (cp. 21 f.).

856 τί φήs; Her words, *ἵν' οὐ*, already indicate her thought; 'where there is no — hope': and the Chorus interrupt her with a remonstrance. She rejoins by repeating that *her brother* is no more. While they are vaguely consolatory, she dwells on the loss of the only avenger to whom she could look.

857 ff. πάρεισιν ἐλπίδων ἔτι *κ.τ.λ.* The choice is between two readings; (1) **εὐπατριδᾶν ἀρωγαί**, and (2) Neue's correction, **εὐπατρίδων τ' ἀρωγαί**. The first is best. The constr. then is, *ἐλπίδων ἀρωγαί*, aids consisting in hopes, *κοινοτόκων εὐπατριδᾶν*, from princes born of the same parents; *i.e.*, sustaining hopes from a princely brother. For the defining gen. *ἐλπίδων*, cp. 682: for the second gen., denoting the source of the hope, cp. 1460 f., *εἴ τις ἐλπίσιν πάρος | ἐξήρετ' ἀνδρὸς τοῦδε*.

With the other reading, *εὐπατρίδων τ'*, both epithets belong to *ἐλπίδων*, and *ἐλπίδες κοινότοκοι εὐπάτριδές τε* mean, 'hopes from brothers and princes,'—*i.e.*, 'hopes from a princely brother': the sense is unchanged, but the phrase is more artificial.

That the MSS. have *εὐπατριδᾶν* is more significant than that they also have *τ'*, which might easily creep in. Suidas, who omits *τ'*, has *εὐπατριδᾶν*, or (in codd. A and C) *εὐπατριδῶν*: but the latter variant can hardly be said to confirm *εὐπατρίδων τ'*.—At 162 Orestes is called *εὐπατρίδαν*. The fem. *εὔπατρις* occurs at 1081.

860 ἔφυ, with ref. to a law of nature or fate: cp. 236: *Tr.* 440 *χαίρειν πέφυκεν οὐχὶ τοῖς αὐτοῖς ἀεί*: *O. C.* 1444 (*φῦναι*).

ΗΛ. ἦ καὶ χαλαργοῖς ἐν ἀμίλλαις
οὕτως ὡς κείνῳ δυστάνῳ
τμητοῖς ὁλκοῖς ἐγκῦρσαι;
ΧΟ. ἄσκοπος ἁ λώβα.
ΗΛ. πῶς γὰρ οὐκ; εἰ ξένος 865
ἄτερ ἐμᾶν χερῶν ΧΟ. παπαῖ.
ΗΛ. κέκευθεν, οὔτε του τάφου
ἀντιάσας
οὔτε γόων παρ' ἡμῶν. 870

ΧΡΥΣΟΘΕΜΙΣ.

ὑφ' ἡδονῆς τοι, φιλτάτη, διώκομαι
τὸ κόσμιον μεθεῖσα σὺν τάχει μολεῖν.
φέρω γὰρ ἡδονάς τε κἀνάπαυλαν ὧν
πάροιθεν εἶχες καὶ κατέστενες κακῶν.
ΗΛ. πόθεν δ' ἂν εὕροις τῶν ἐμῶν σὺ πημάτων 875
ἄρηξιν, οἷς ἴασιν οὐκ ἔνεστ' ἰδεῖν;
ΧΡ. πάρεστ' Ὀρέστης ἡμίν, ἴσθι τοῦτ' ἐμοῦ
κλύουσ', ἐναργῶς, ὥσπερ εἰσορᾷς ἐμέ.
ΗΛ. ἀλλ' ἦ μέμηνας, ὦ τάλαινα, κἀπὶ τοῖς
σαυτῆς κακοῖσι κἀπὶ τοῖς ἐμοῖς γελᾷς; 880
ΧΡ. μὰ τὴν πατρῴαν ἑστίαν, ἀλλ' οὐχ ὕβρει
λέγω τάδ', ἀλλ' ἐκεῖνον ὡς παρόντα νῷν.

861 χαλάργοις Dindorf (cp. πόδαργος): χαλαργοῖς MSS.: χηλαργοῖς Suidas. **863** ἐγκῦρσαι Γ: ἐγκύρσαι most MSS. (L ἐν κύρσαι, made from ἐν κύσαι). **864** ἄσκοπος] Musgrave conj. ἄσπετος. **868** του made in L from τοῦ. **871** τοι] σοι Brunck. **873** ἡδονὰς] Heimsoeth conj. εὐδίαν: Nauck, ἔκλυσιν: Mekler, ἀμπνοάς. **876** ἴασιν L (corrected from ἴσασιν), with σ written over ν

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861 χαλαργοῖς (=χηλῶν ἀργῶν), a vivid epithet, describing the tramp and rush of the horses' feet. Cp. *O. C.* 1062 ῥιμφαρμάτοις | ...ἀμίλλαις (n.).

863 τμητοῖς, the epithet of reins (747 n.), serves here to define the sense of ὁλκοῖς. Ordinarily ὁλκός means (1) a sort of hauling machine, or (2) a furrow.—ἐγκῦρσαι, 'to meet with them,' as a mode of death. Cp. Her. 2. 82 ὁτέοισι ἐγκυρήσει (what fortunes he will have) καὶ ὅκως τελευτήσει. (We cannot supply μόρῳ with the verb, and take ὁλκοῖς as instrumental dat.)

864 ἄσκοπος, such as could not have been even imagined beforehand,—inconceivably dreadful. Cp. [illegible] *Tr.* 916 τὸν ἄσκοπον | χρόνον..ἡμερῶν ἀνήριθμον.—ἁ λώβα, the cruel doom: *Tr.* 996 οἵαν μ' ἄρ' ἔθου λώβαν.

865 ξένος: schol. ἐπ' ἀλλοδαπῆς: cp. *Tr.* 65 ἐξενωμένου (n.).

866 ἄτερ ἐμᾶν χερῶν: cp. 1138 n.: *Ant.* 900 θανόντας αὐτόχειρ ὑμᾶς ἐγὼ | ἔλουσα κἀκόσμησα (n.).

868 κέκευθεν, lies buried: *Ant.* 911 ἐν Ἅιδου...κεκευθότοιν: *O. T.* 968 κεύθει κάτω δὴ γῆς.—οὔτε του: here του is equivalent to an adv., 'at all': cp. *Ai.* 290 οὔτε του κλύων | σάλπιγγος: *Ant.* 814 οὔτ' ἐπινύμφειός | ..τις ὕμνος.—ἀντιάσας =ἀντήσας (*O.C.* 1445), 'having obtained,'—a rare sense for ἀντιάζω, which in Sophocles elsewhere means 'to entreat'

EL. What, to die as that ill-starred one died, amid the tramp of racing steeds, entangled in the reins that dragged him?

CH. Cruel was his doom, beyond thought!

EL. Yea, surely; when in foreign soil, without ministry of my hands—

CH. Alas!

EL. —he is buried, ungraced by me with sepulture or with tears.

Enter CHRYSOTHEMIS.

CHR. Joy wings my feet, dear sister, not careful of seemliness, if I come with speed; for I bring joyful news, to relieve thy long sufferings and sorrows.

EL. And whence couldst *thou* find help for my woes, whereof no cure can be imagined?

CHR. Orestes is with us,—know this from my lips,—in living presence, as surely as thou seest me here.

EL. What, art thou mad, poor girl? Art thou laughing at my sorrows, and thine own?

CHR. Nay, by our father's hearth, I speak not in mockery; I tell thee that he is with us indeed.

by an early hand: *ἔασις* r, and Suidas *s. v.*—*οὐκ ἔνεστ' ἰδεῖν*] In L the 1st corrector (S) has written *ἔτι* above *ἰδεῖν*: and the Vindobonensis has *οὐκ ἔνεστ' ἔτι*, with the marginal gloss *ἰδεῖν δηλονότι*. B. Thiersch conj. *οὐκ ἔτ' ἔστ' ἰδεῖν*: and so Blaydes reads. **878** *ἐναργῶς*] Wecklein writes *ἐναργής*, since Soph. does not elsewhere use the adv. **881** *ὕβρει* made in L from *ὕβριν*. **882** *νῷν*] *νόει* r: *νῦν* r.

(1009).—**τάφου...γόων**: cp. *Ant.* 29 *ἄκλαυτον, ἄταφον*: *Il.* 22. 386 *νέκυι ἄκλαυτος ἄθαπτος*.

871 *ὑφ' ἡδονῆς τοι*. Here *τοι* prefaces the explanation of her haste: cp. *Ph.* 245, *Tr.* 234. It is better than Brunck's *σοι*, which would be an ethic dat. ('you see me come,' etc.).

872 *τὸ κόσμιον*. Hurried movement in public was contrary to Athenian notions of *εὐκοσμία*. Cp. Plat. *Charmides* p. 159 B *εἶπεν ὅτι οἱ δοκοῦ σωφροσύνη εἶναι τὸ κοσμίως πάντα ποιεῖν καὶ ἡσυχῇ, ἔν τε ταῖς ὁδοῖς βαδίζειν καὶ διαλέγεσθαι*. Dem. or. 37 § 55 *τοιοῦτος...ἐγὼ ὁ ταχὺ βαδίζων καὶ τοιοῦτος σὺ ὁ ἀτρέμας*.

873 For the place of *ὤν* at the end of the v., cp. *O. T.* 298, *O. C.* 14, *Tr.* 819.

875 f. *σὺ*, though emphatic, is not scornful, but rather compassionate.—*ἔασιν οὐκ ἔνεστ' ἰδεῖν*. The *v.l.* *ἔασις* (cr. n.) might at first sight seem preferable; but the vulgate is stronger, through the weight thrown on the impersonal *οὐκ ἔνεστι*. There was also a weak *v.l.* *ἔτι* for *ἰδεῖν*, but the latter balances *εὔρους* in 875.

878 *ἐναργῶς*, in bodily presence: cp. *O. C.* 910 *ἐναργεῖς . . στήσῃς*: *Tr.* 223 *βλέπειν . . ἐναργῆ*.

879 *ἀλλ' ἦ . .*; In this formula, *ἦ* asks the question, while *ἀλλὰ* marks surprise: cp. *Ph.* 414 (n.).—*τοῖς* at the end of the v.: *O. C.* 351, *Ant.* 409, *Ph.* 263.

881 f. *μὰ τὴν πατρῴαν ἑστίαν* is a fitting asseveration here, since the hearth symbolises the very existence of the family. Similarly the disguised Odysseus, when he affirms that the lord of the house will return, swears by the *ἑστία* (*Od.* 14. 159).—*ἀλλ' οὐχ ὕβρει*. Here *ἀλλὰ* ('nay') protests against Electra's words, and, as usual, follows the oath: cp. Ar. *Ran.* 173 NE. *δύο δραχμὰς μισθὸν τελεῖς;* | ΔΙ. *μὰ Δί', ἀλλ' ἕλαττον*: and so *ib.* 753, 759, 1053; Xen. *Mem.* 3. 13. 3.—**ἀλλ' ἐκεῖνον**. This second *ἀλλά* merely opposes its

ΗΛ. οἴμοι τάλαινα· καὶ τίνος βροτῶν λόγον
τόνδ' εἰσακούσασ' ὧδε πιστεύεις ἄγαν;
ΧΡ. ἐγὼ μὲν ἐξ ἐμοῦ τε κοὐκ ἄλλης, σαφῆ
σημεῖ' ἰδοῦσα, τῷδε πιστεύω λόγῳ.
ΗΛ. τίν', ὦ τάλαιν', ἰδοῦσα πίστιν; εἰς τί μοι
βλέψασα θάλπει τῷδ' ἀνηκέστῳ πυρί;
ΧΡ. πρός νυν θεῶν ἄκουσον, ὡς μαθοῦσά μου
τὸ λοιπὸν ἢ φρονοῦσαν ἢ μώραν λέγῃς.
ΗΛ. σὺ δ' οὖν λέγ', εἴ σοι τῷ λόγῳ τις ἡδονή.
ΧΡ. καὶ δὴ λέγω σοι πᾶν ὅσον κατειδόμην.
ἐπεὶ γὰρ ἦλθον πατρὸς ἀρχαῖον τάφον,
ὁρῶ κολώνης ἐξ ἄκρας νεορρύτους
πηγὰς γάλακτος, καὶ περιστεφῆ κύκλῳ
πάντων ὅσ' ἔστιν ἀνθέων θήκην πατρός.
ἰδοῦσα δ' ἔσχον θαῦμα, καὶ περισκοπῶ
μή πού τις ἡμῖν ἐγγὺς ἐγχρίμπτῃ βροτῶν.
ὡς δ' ἐν γαλήνῃ πάντ' ἐδερκόμην τόπον,
τύμβου προσεῖρπον ἆσσον· ἐσχάτης δ' ὁρῶ
πυρᾶς νεώρη βόστρυχον τετμημένον·

885 *ἐμοῦ τε*] *ἐμοῦ γε* Erfurdt.—*ἄλλης*] In L the 1st hand wrote *ἄλλησ*, which a late corrector has changed to *ἄλλου*: Γ has *ἄλλης*, with *ου* written above: A, with most MSS. and Ald., has *ἄλλου*. **888** L has *βλέψασα*, and not, as has been stated, *κλέψασα*, though the *β* resembles *κ*, as it does also (*e.g.*) in 959 (*βλέψασ'*).—*ἀνηκέστῳ*] Bergk, Nauck, and Wecklein (*Ars* p. 50) conj. *ἀνηφαίστῳ*: Meineke, *ἀνελπίστῳ* or *ἀνεικάστῳ*. **889** *πρός νυν* Triclinius: *πρὸν νῦν* most MSS. *μαθοῦσά μου*] Fröhlich conj. *μαθοῦσ' ἐμὲ*: Wecklein writes *μαθοῦσά με*. **890** *λοιπὸν ἢ*]

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clause to the former: 'I do not say this in mockery, but report him as (really) present': cp. *Ai.* 852 f. *ἀλλ' οὐδὲν ἔργον ταῦτα θρηνεῖσθαι μάτην, | ἀλλ' ἀρκτέον τὸ πρᾶγμα σὺν τάχει τινί*. For the *ὡς*, which might be absent (as in 676), cp. 1341: *O. T.* 956 *πατέρα τὸν σὸν ἀγγελῶν | ὡς οὐκέτ' ὄντα Πόλυβον*. Others, less well, take *ἐκεῖνον ὡς παρόντα νῷν* not as depending on *λέγω* but as an acc. absol. (cp. *O. T.* 101 n.).—For the triple *ἀλλά* in vv. 879—882, cp. *Ph.* 645—651: *O.C.* 238—248.

The *v.l. νόει* for *νῷν* was suggested by such passages as *Ph.* 415, *ὡς μηκέτ' ὄντα κεῖνον ἐν φάει νόει*. It implies the unexampled contraction *νῶ*. (In Aesch. *Pers.* 1054, where Dindorf corrects *κἀπιβόα* to *κἀπιβῶ*, *καὶ βόα* is read by Eustathius on Dionys. p. 791.)

885 *ἐξ ἐμοῦ*, on my own authority: cp. 344 *ἐκ σαυτῆς*.—For the use of *τε καί* in coupling opposites, cp. *O. T.* 1275 *πολλάκις τε κοὐχ ἅπαξ*, *O. C.* 935 *βίᾳ τε κοὐχ ἑκών*.

887 f. *ἰδοῦσα πίστιν*. Nauck substitutes *ἔχουσα* for *ἰδοῦσα*, but the latter is right, since *πίστιν* = 'warranty,' 'proof.' Cp. *O. T.* 1420 *τίς μοι φανεῖται πίστις ἔνδικος;* (n.).—*εἰς τί μοι*: for the ethic dat., cp. 144.

ἀνηκέστῳ, 'fatal': *Ai.* 52 *τῆς ἀνηκέστου χαρᾶς*.—*πυρί*, a feverish hope; cp. *Ai.* 478 *κεναῖσιν ἐλπίσιν θερμαίνεται*: *Ant.* 88 *θερμὴν .. καρδίαν*.

891 *σὺ δ' οὖν*: cp. *Ai.* 114 *σὺ δ' οὖν, ἐπειδὴ τέρψις ἥδε σοι τὸ δρᾶν, | χρῶ χειρί*: *id.* 961 *οἱ δ' οὖν γελώντων*.—*τῷ λόγῳ*, causal dat., since *εἴ σοί τις ἡδονή (ἐστιν)* = *εἴ τι ἥδει*.

892 *καὶ δή*: 317 n.—*κατειδόμην*: for the midd., cp. 977: *Ph.* 351 n.

893 *ἀρχαῖον τάφον*. The poet is thinking of an ancestral tomb, like those

EL. Ah, woe is me! And from whom hast thou heard this tale, which thou believest so lightly?

CHR. I believe it on mine own knowledge, not on hearsay; I have seen clear proofs.

EL. What hast thou seen, poor girl, to warrant thy belief? Whither, I wonder, hast thou turned thine eyes, that thou art fevered with this baneful fire?

CHR. Now, for the gods' love, listen, that thou mayest know my story, before deciding whether I am sane or foolish.

EL. Speak on, then, if thou findest pleasure in speaking.

CHR. Well, thou shalt hear all that I have seen. When I came to our father's ancient tomb, I saw that streams of milk had lately flowed from the top of the mound, and that his sepulchre was encircled with garlands of all flowers that blow. I was astonished at the sight, and peered about, lest haply some one should be close to my side. But when I perceived that all the place was in stillness, I crept nearer to the tomb; and on the mound's edge I saw a lock of hair, freshly severed.

λοιπόν μ' ἤ L (ὁ made from ὁ by a corrector).—*μώραν*] *μωρὰν* L, A, E: *μῶραν* Γ, L^2.—λέγῃς Ald.: λέγης A, etc.: λέγοις L, with *η* written above by a late hand: λέγεις r. **891** *τῷ λόγῳ*] Reiske and Fröhlich conj. *τῶν λόγων*: Nauck, *τοῦ λέγειν*. **894** *ὁρῶ*] *ὁρῶι* L. **896** *ἔστιν*] *ἐστιν* L, with *εισιν* written above by S. **898** *ἐγχρίμπτῃ*] *ἐγχρίπτηι* L. The subjunctive was the prevalent reading, but Γ and a few more have *ἐγχρίπτει*. The omission of *μ* is general, E and L^2, which give *ἐγχρίμπτῃ*, being exceptions. Even the Ald. has *ἐγχρίπτῃ*.—*ἐγχρίπτοι βροτός* Vindobonensis.—*ἐγχρίμπτει* Nauck. **900 f.** *ἐσχάτης...πυρᾶς*] Schaefer conj. *ἐσχάτῃ..πυρᾷ*.—*νεώρῃ* Ellendt and Dindorf: *νεωρῇ* MSS.

πατρῷα μνήματα at Athens in which members of the same *γένος* were buried, [Dem.] or. 57 §§ 28. He may have conceived that the ashes of Agamemnon, after his corpse was burned (901 *πυρᾶς*), were deposited in a stone vault, above or beside which the tumulus (*κολώνη*) was raised. Pausanias saw 'in the ruins of Mycenae' a legendary *τάφος* of Agamemnon, and of others who were slain along with him (2. 16. § 6).

894 ff. κολώνης ἐξ ἄκρας is best taken with *νεορρύτους*,—'which had newly streamed from the top of the mound'; this suits *πηγάς*.—Others understand, 'I saw *on* the top of the mound streams of milk which had been newly poured there,' and compare 742 *ἐξ ὀρθῶν δίφρων*. (For *ἐκ* in phrases describing position, cp. *Ant.* 411 n.)

γάλακτος: cp. Eur. *Or.* 114 *ἐλθοῦσα δ' ἀμφὶ τὸν Κλυταιμνήστρας τάφον | μελίκρατ' ἄφες γάλακτος οἰνωπὸν τ' ἄχνην*.

περιστεφῆ . . ἀνθέων: cp. *O. T.* 83 *πολυστεφὴς . . δάφνης* (n.).—**ἔστιν**, not *ἐστὶν*, as the sense is, 'exist.'—**θήκην**, here denoting the *κολώνη*, was a general term for a sepulchre, whatever its form might be; thus Plato says (*Legg.* 947 D) *θήκην δὲ ὑπὸ γῆς αὐτοῖς εἰργασμένην εἶναι ψαλίδα* (vault) *προμήκη λίθων*: and Thuc. applies the word in one place to movable grave-fittings or coffins (1. 8 § 1 *θηκῶν ἀναιρεθεισῶν*), in another to monuments (3. 58 § 4 *ἀποβλέψατε . . ἐς πατέρων . . θήκας*).

897 f. ἴσχον θαῦμα = ἐθαύμασα: cp. 214 *γνώμαν ἴσχεις*, 1176 *ἔσχες ἄλγος*: conversely *Ph.* 687 *θαῦμά μ' ἔχει*.—**ἐγχρίμπτῃ** is here more fitting than **ἐγχρίμπτει**, since the sense is, 'in fear lest some one be close by,' rather than, 'to see whether some one is not close by': cp. 581 *τιθῇς* (n.).

899 ἐν γαλήνῃ *sc. ὄντα*: cp. 61: *O.C.* 29 *πέλας γὰρ ἀνδρα τόνδε νῷν ὁρῶ*, and *ib.* 586 (n.).

900 f. ἐσχάτης..πυρᾶς, 'on the edge of the mound,'—the local gen., developed out of the possessive ('belonging to,' and

κεὐθὺς τάλαιν' ὡς εἶδον, ἐμπαίει τί μοι
ψυχῇ σύνηθες ὄμμα, φιλτάτου βροτῶν
πάντων Ὀρέστου τοῦθ' ὁρᾶν τεκμήριον·
καὶ χερσὶ βαστάσασα δυσφημῶ μὲν οὔ,
χαρᾷ δὲ πίμπλημ' εὐθὺς ὄμμα δακρύων.
καὶ νῦν θ' ὁμοίως καὶ τότ' ἐξεπίσταμαι
μή του τόδ' ἀγλαΐσμα πλὴν κείνου μολεῖν.
τῷ γὰρ προσήκει πλήν γ' ἐμοῦ καὶ σοῦ τόδε;
κἀγὼ μὲν οὐκ ἔδρασα, τοῦτ' ἐπίσταμαι,
οὐδ' αὖ σύ· πῶς γάρ; ἦ γε μηδὲ πρὸς θεοὺς
ἔξεστ' ἀκλαύστῳ τῆσδ' ἀποστῆναι στέγης.
ἀλλ' οὐδὲ μὲν δὴ μητρὸς οὔθ' ὁ νοῦς φιλεῖ
τοιαῦτα πράσσειν οὔτε δρῶσ' ἐλάνθαν' ἄν·

902 μοι] μου L, with οι written above by a late hand. **903** ψυχῇ] made in L from ψυχῆσ.—ὄμμα] Nauck writes φάσμα, which Blaydes and F. W. Schmidt also proposed. **905** βαστάσασα] In L the final α has been added by S. **912** ἀκλαύστῳ]

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so 'in the region of'): cp. *Il.* 9. 219 (ἶζεν) *τοίχου τοῦ ἑτέροιο*: 17. 372 *νέφος δ' οὐ φαίνετο πάσης | γαίης οὐδ' ὀρέων*. The word πυρὰ can mean, not only a funeral pyre, but also the place where a corpse was formerly burned (*bustum*), and is here a synonym for *τύμβος, κολώνη*. So Pind. *I.* 7. 57 *πυρὰν τάφον θ'* (of Achilles): Eur. *Hec.* 386 *πυρὰν Ἀχιλλέως*.

νεώρη (ὥρα), recent, fresh (*O. C.* 730 *φόβον νεώρη*) ; here equivalent to an adverb (*νεωστί*) qualifying *τετμημένον*.

902 ff. ἐμπαίει κ.τ.λ. : 'there strikes, rushes, upon my soul a familiar image, (suggesting) that in this I see a sure token of Orestes.' **ὄμμα** is the 'face' or 'form' of her brother,—**σύνηθες**, because she was accustomed to think of him. The inf. **ὁρᾶν**, explanatory of the first clause, depends on the idea of a conception or belief which is implied in the mental image of the face ; *i.e.*, *ἐμπαίει μοι ὄμμα* implies *παρίσταταί μοι δόξα*.

The intrans. *ἐμπαίειν* (a stronger *ἐμπίπτειν*) occurs only here ; but cp. *O. T.* 1252 *βοῶν γὰρ εἰσέπταισεν Οἰδίπους*. In Aesch. *Ag.* 187 *ἐμπαίοις τύχαισι* are 'the fortunes which have suddenly struck him': cp. *ib.* 347 *εἰ πρόσπαια μὴ τύχοι κακά*.—**ψυχῇ** is best taken with *ἐμπαίει*, though it could also go with *σύνηθες*.

The scholium in L runs thus:—*ψυχῇ σύνηθες ὄμμα*] *ὅραμα ὁ ἀεὶ ἐφανταζόμην κατὰ ψυχήν* : *i.e.*, the writer took *ὄμμα* to mean 'a sight' ; a sense possible for it only when, as here, it denotes the human face or form (*Ai.* 977: *ib.* 1004 : Aesch. *Ch.* 238). This scholium cannot be claimed, however, as indicating that the scholiast read **φάσμα** (cr. n.) instead of *ὄμμα*,—a change which would grievously mar the passage.

905 βαστάσασα. The aor. of this verb often denotes taking into the hand (*Ph.* 657, etc.), as the pres. (below, 1129) denotes holding.—**δυσφημῶ μὲν οὔ** : *i.e.*, she refrains from uttering any mournful or reproachful word, with reference to his long delay in coming. Cp. 1182: Eur. *Hec.* 181 ΕΚ. *ὤμοι μοι, τέκνον.* | ΠΟΛ. *τί με δυσφημεῖς ;*—Others understand merely, 'I utter no *cry* of joy.' But such a cry would not be *δύσφημος* merely because she was at the tomb ; in Aesch. *Cho.* 235 ff. Electra freely utters her joy there.—For the place of **οὔ**, cp. *Ai.* 545 *ταρβήσει γὰρ οὔ*, and n. on *Ant.* 96.

907 f. νῦν θ' ὁμοίως καὶ τότ' : cp. 676.—**μή του.** After a verb denoting confident belief, *μή*, not *οὐ*, is usu. joined with the inf. : cp. *O. T.* 1455 *τοσοῦτόν γ' οἶδα, μήτε μ' ἂν νόσον | μήτ' ἄλλο πέρσαι μηδέν* (n.).—**ἀγλάϊσμα** : the word used by the Electra of Aeschylus in the same context, *Cho.* 193, *εἶναι τόδ' ἀγλάϊσμά μοι τοῦ φιλτάτου | βροτῶν Ὀρέστου*.

911 f. The elliptical **πῶς γὰρ** (*sc.* ἔδρασας) is followed by the relat. pron.

And the moment that I saw it, ah me, a familiar image rushed upon my soul, telling me that there I beheld a token of him whom most I love, Orestes. Then I took it in my hands, and uttered no ill-omened word, but the tears of joy straightway filled mine eyes. And I know well, as I knew then, that this fair tribute has come from none but him. Whose part else was that, save mine and thine? And I did it not, I know,—nor thou; how shouldst thou?—when thou canst not leave this house, even to worship the gods, but at thy peril. Nor, again, does our mother's heart incline to do such deeds, nor could she have so done without our knowledge.

ἀκλαύτῳ Dindorf. **914** L has ἐλάνθανʟ, the compendium above the final *ν* denoting *εν*. The other MSS. too have ἐλάνθανεν (except that Pal., acc. to Blaydes, has ἐλάνθανέ μ'). Heath conj. ἐλάνθαν' ἄν, and so Brunck: Elmsley, ἂν ἔλαθεν ἄν (though he afterwards hesitated; '*ampliandum censeo*,' Eur. *Med.* p. 151): Meineke, ἔληθεν ἄν.

ἦ γε, with a causal force, as in *Ph.* 1386 **πῶς** (*sc.* **φίλος εἶ**), **ὅς γε τοῖς ἐχθροῖσί μ' ἐκδοῦναι θέλεις**; This causal force is further marked here by the use of **μηδέ** instead of **οὐδέ**,—'one who is not allowed' (cui ne ad deos quidem *liceat* egredi).—**πρὸς θεούς**, *i.e.* to their shrines; cp. Aesch. *P. V.* 530 **θεοὺς ὁσίαις | θοίναις ποτινισσομένα**. The reference is to the neighbouring Heraeum (v. 8), and to the altars or images of gods in front of the palace itself (637, 1374). So in Eur. *El.* 310 Electra says that she is **ἀνέορτος ἱρῶν καὶ χορῶν τητωμένη**. At Athens religious festivals were among the few occasions on which unmarried women could leave the house.

ἀκλαύστῳ: so L here, though it supports **ἄκλαυτος** in the other places (*O. C.* 1708, *Ant.* 29, 847, 876). L also gives **κλαυστὰ** in *O. C.* 1360 (the only Sophoclean instance of that word). Cp. **γνωστός** and **γνωτός** (*O. T.* 361 n.).—For the sense, *impune*, cp. *O. T.* 401 **κλαίων** (n.), *Ph.* 1260 **ἐκτὸς κλαυμάτων**.

918 ἀλλ' οὐδὲ μὲν δή, rejecting an alternative, as *Tr.* 1128, *Ai.* 877.

914 οὔτε δρῶσ' ἐλάνθαν' ἄν. Elmsley (on Eur. *Med.* 416 f., p. 151) remarked that the Attic poets seldom elide the ε of the 3rd pers. sing. before **ἄν**: *e.g.* **ἔγραψ' ἄν**, *scripsissem*, is easier to find than **ἔγραψ' ἄν**, *scripsisset*. He does not add, however, that in respect to the weak (or 'first') aorists there was a reason for it, viz., that **ἔγραψ' ἄν**, when meant as the 3rd pers., was liable to be confused with the 1st, unless the context was decisive; a reason which did not apply to the strong aorists or imperfects, *e.g.* to **ἔλαθ' ἄν** or **ἐλάνθαν' ἄν**. Yet, even in regard to the first aor., there is at least one instance where the MSS. attest the elision of **ε**, and the sense confirms it; Ar. *Plut.* 1011 ΓΡ...**νητάριον ἂν καὶ φάττιον ὑπεκορίζετο.** | ΧΡ. **ἔπειτ' ἴσως ᾔτησ' ἂν εἰς ὑποδήματα**: where Elmsley's correction **ᾔτησεν** for **ᾔτησ' ἄν**, though not impossible, is improbable. Take, again, Eur. *Ion* 354 **σοὶ ταὐτὸν ἤβης, εἴπερ ἦν, εἶχ' ἂν μέτρον** (so the MSS.): where **εἶχεν** would be excessively harsh, while Elmsley's emendation, **σοὶ ταὖτ' ἂν..εἶχεν μέτρα**, is clearly condemned by the plural.

It is quite true that such elision was rare; the **ν ἐφελκυστικόν** more usually averted it. The mistake is to deny that it was admissible. Porson's keen observation and fine instinct led him to no such rule; he found no offence (*e.g.*) in Eur. *Hec.* 1113 **φόβον παρέσχ' ἂν οὐ μέσως ὅδε κτύπος** (**παρέσχεν** MSS.; **παρέσχ' ἄν** Heath).

But is **ἐλάνθανεν**, the reading of the MSS., even tenable? Surely not. The sense required is: 'Nor, if she had done it, would she have escaped notice.' But the words **οὔτε δρῶσ' ἐλάνθανεν** could mean only one of two things: (1) 'nor, when she did it, *was she escaping* (or *used she to escape*) notice': (2) 'nor, when she did it, *was she in the way to escape* notice'; cp. Eur. *H. F.* 537 **καὶ τἄμ' ἔθνησκε τέκν'**, **ἀπωλλύμην δ' ἐγώ**: 'my children were in peril of death,' etc. That is: whichever shade of meaning were given to **ἐλάνθανεν**, still **δρῶσα**, in the absence of anything to mark conditionality, would imply, not **εἰ ἔδρα**, but **ὅτε ἔδρα**.

ἀλλ᾽ ἔστ᾽ Ὀρέστου ταῦτα *τἀπιτύμβια.
ἀλλ᾽, ὦ φίλη, θάρσυνε. τοῖς αὐτοῖσί τοι
οὐχ αὐτὸς ἀεὶ δαιμόνων παραστατεῖ.
νῷν ἦν τὰ πρόσθεν στυγνός· ἡ δὲ νῦν ἴσως
πολλῶν ὑπάρξει κῦρος ἡμέρα καλῶν.
ΗΛ. φεῦ τῆς ἀνοίας, ὡς σ᾽ ἐποικτίρω πάλαι.
ΧΡ. τί δ᾽ ἔστιν; οὐ πρὸς ἡδονὴν λέγω τάδε;
ΗΛ. οὐκ οἶσθ᾽ ὅποι γῆς οὐδ᾽ ὅποι γνώμης φέρει.
ΧΡ. πῶς δ᾽ οὐκ ἐγὼ κάτοιδ᾽ ἃ γ᾽ εἶδον ἐμφανῶς;
ΗΛ. τέθνηκεν, ὦ τάλαινα· τἀκείνου δέ σοι
σωτήρι᾽ ἔρρει· μηδὲν εἰς κεῖνόν γ᾽ ὅρα.
ΧΡ. οἴμοι τάλαινα· τοῦ τάδ᾽ ἤκουσας βροτῶν;
ΗΛ. τοῦ πλησίον παρόντος ἡνίκ᾽ ὤλλυτο.
ΧΡ. καὶ ποῦ ᾽στιν οὗτος; θαῦμά τοί μ᾽ ὑπέρχεται.
ΗΛ. κατ᾽ οἶκον, ἡδὺς οὐδὲ μητρὶ δυσχερής.
ΧΡ. οἴμοι τάλαινα· τοῦ γὰρ ἀνθρώπων ποτ᾽ ἦν
τὰ πολλὰ πατρὸς πρὸς τάφον κτερίσματα;
ΗΛ. οἶμαι μάλιστ᾽ ἔγωγε τοῦ τεθνηκότος
μνημεῖ᾽ Ὀρέστου ταῦτα προσθεῖναί τινα.
ΧΡ. ὦ δυστυχής· ἐγὼ δὲ σὺν·χαρᾷ λόγους
τοιούσδ᾽ ἔχουσ᾽ ἔσπευδον, οὐκ εἰδυῖ᾽ ἄρα
ἵν᾽ ἦμεν ἄτης· ἀλλὰ νῦν, ὅθ᾽ ἱκόμην,
τά τ᾽ ὄντα πρόσθεν, ἄλλα θ᾽ εὑρίσκω κακά.

915 τἀπιτύμβια Dindorf: τἀπιτίμια MSS. The schol. in L notes a variant, τἀγλαΐσματα. **917** οὐχ αὐτὸς ἀεὶ] οὐκ αὐτὸσ αἰεὶ L. **918** νῷν δ᾽ ἦν A, Γ, etc.: νῶιν ἦν L.—πρόσθεν r: πρόσθε L. **920** φεῦ] In L the 1st hand wrote only φ, and εῦ was added by S.—L points thus: φεῦ τῆσ ἀνοίασ. ὥσ⁊ κ.τ.λ. So Ald.:

Before δρῶσα can mean εἰ ἔδρα, we must have ἐλάνθαν᾽ ἄν, or some equivalent (as ἔμελλε λανθάνειν), in the apodosis. Conversely, before the simple ἐλάνθανεν could have a conditional sense, we should require as protasis, not δρῶσα, but εἰ ἔδρα.

If ἐλάνθαν᾽ ἄν were incorrect (which has not been proved), I should read ἔληθεν ἄν (cp. 1359).

915 *τἀπιτύμβια is Dindorf's certain correction of τἀπιτίμια, a word which elsewhere always means, 'the price set' upon a thing, and so, 'the penalty' of a deed: cp. 1382. It cannot be explained as denoting 'the dues' paid by Orestes at the grave. Cp. *Ant.* 901 κἀπιτυμβίους | χοὰς ἔδωκα.

916 f. θάρσυνε. The verb is not elsewhere intrans., but here follows the analogy of βραδύνω, κρατύνω, ταχύνω.—οὐχ αὐτὸς ἀεί: cp. *Tr.* 129 ἐπὶ πῆμα καὶ χαρὰ πᾶσι κυκλοῦσιν.

918 f. νῷν ἦν. The insertion after νῷν of δ᾽ (omitted in L) seems no gain here.—κῦρος: *O. C.* 1779 n.

920 φεῦ τῆς ἀνοίας ὡς κ.τ.λ. This punctuation is recommended by the order of the words: cp. Eur. *Phoen.* 1425 φεῦ φεῦ κακῶν σῶν, Οἰδίπου, σ᾽ ὅσον στένω. Others place a comma after φεῦ, and take τῆς ἀνοίας with ἐποικτίρω: but in the passages which might seem similar the verb *precedes* the gen., as Aesch. *P. V.* 397 στένω σε τᾶς οὐλομένας τύχας: *Ag.* 1321 οἰκτίρω σε θεσφάτου μόρου.

No, these offerings are from Orestes! Come, dear sister, courage! No mortal life is attended by a changeless fortune. Ours was once gloomy; but this day, perchance, will seal the promise of much good.

EL. Alas for thy folly! How I have been pitying thee!

CHR. What, are not my tidings welcome?

EL. Thou knowest not whither or into what dreams thou wanderest.

CHR. Should I not know what mine own eyes have seen?

EL. He is dead, poor girl; and thy hopes in that deliverer are gone: look not to him.

CHR. Woe, woe is me! From whom hast thou heard this?

EL. From the man who was present when he perished.

CHR. And where is he? Wonder steals over my mind.

EL. He is within, a guest not unpleasing to our mother.

CHR. Ah, woe is me! Whose, then, can have been those ample offerings to our father's tomb?

EL. Most likely, I think, some one brought those gifts in memory of the dead Orestes.

CHR. Oh, hapless that I am! And I was bringing such news in joyous haste, ignorant, it seems, how dire was our plight; but now that I have come, I find fresh sorrows added to the old!

φεῦ τῆς ἀνοίας· ὡς κ.τ.λ. The other punctuation, *φεῦ, τῆς ἀνοίας ὡς κ.τ.λ.*, was first given by Elmsley (on Eur. *Med.* 1202), whom Hermann followed. **922** *ὅποι γῆς*] Wecklein conj. *ὁ ποιεῖς.—φέρει*] In L the 1st hand wrote *φορηι*: a corrector has altered *c* to *é*. (There is no *é* written above.) Schol. in marg., *γρ. ἔφυσ.* **924** *τἀκείνου*] Canter conj. *τἀκ κείνου*, and so Blaydes writes.—*δέ*] *τε* Wunder. **925** *μηδέν*] Nauck writes *μηκέτ'*. **929** *δυσχερής*] Schol. in L, *γρ. δυσμενής.* **931** *πρὸς τάφον*] Blaydes conj. *πρὸς τάφῳ.* **933** L has *προσθεῖναί τινα*: but the Aldine (and all recent editions, seemingly, except Campbell's *text*—for in his large edition he has *προσθεῖναί τινα*) have the usual accent. There is not the same reason for *τινά* here as for *τινί* in *Ai.* 1138. **934** L has *σὺν* written somewhat large in an erasure of four or five letters. **935** *τοιούσδ'* made in L from *τούσδ'*,

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922 **ὅποι γῆς...φέρει** (cp. *O. T.* 1309 *ποῖ γᾶς φέρομαι..;*), in a figurative sense, —'you know not into what regions your thoughts are straying,'—*i.e.*, how far from realities: *ὅποι γνώμης* explains this. Cp. 390; and a proverb cited by G. Wolff from Apostolius *Paroem.* 14. 57 *ποῦ γῆς ἢ θαλάττης ὑπῆρχες; ἐπὶ τῶν ἀνοήτων* (as we say, 'to be at sea').

923 **πῶς δ' οὐκ ἐγὼ κάτοιδ'**; cp. n. on *Ph.* 250, *πῶς γὰρ κάτοιδ'*, where *κάτοιδα* answers to *οἶσθα* (as here) in the line before.

924 f. **τἀκείνου . . σωτήρια**, such means of deliverance as he could afford, —like *ἐλπίδες τινός*, hopes *from* one (857 f., n.).

928 **καὶ ποῦ**; for *καί* prefixed to the interrogative word, cp. 236: *O. C.* 263 n. —**ὑπέρχεται**: cp. 1112.

929 **μητρὶ** goes with both adjectives; for its place, cp. *O. C.* 1399 *ὦμοι κελεύθου τῆς τ' ἐμῆς δυσπραξίας*: *Ant.* 1155 *Κάδμου πάροικοι καὶ δόμων Ἀμφίονος.*

931 **τὰ πολλά**: for the art., cp. 564.—**πρὸς τάφον**, not *πρὸς τάφῳ*, since the thought is, *τίς προσήνεγκε ταῦτα;*

932 f. **μάλιστ'**, as the most probable explanation: cp. *Ph.* 617 *οἷοιτο μὲν μάλισθ' ἑκούσιον λαβών*: and *O. C.* 1298 n. —**μνημεῖ'**, predicative.

934 f. **ὦ δυστυχής**: *sc.* *ἐγώ*: so *Tr.* 377 *ὦ δύστηνος* (n.).—**τοιούσδ'**, so joyful.

936 **ἵν' ἦμεν ἄτης**: cp. *O. T.* 367 *ἵν' εἶ κακοῦ*: *id.* 1442 *ἵν' ἔσταμεν | χρείας.*

ΗΛ. οὕτως ἔχει σοι ταῦτ'· ἐὰν δέ μοι πίθῃ,
τῆς νῦν παρούσης πημονῆς λύσεις βάρος.
ΧΡ. ἦ τοὺς θανόντας ἐξαναστήσω ποτέ;
ΗΛ. οὐκ ἔσθ' ὅ γ' εἶπον· οὐ γὰρ ὧδ' ἄφρων ἔφυν.
ΧΡ. τί γὰρ κελεύεις ὧν ἐγὼ φερέγγυος;
ΗΛ. τλῆναί σε δρώσαν ἃν ἐγὼ παραινέσω.
ΧΡ. ἀλλ' εἴ τις ὠφέλειά γ', οὐκ ἀπώσομαι.
ΗΛ. ὅρα, πόνου τοι χωρὶς οὐδὲν εὐτυχεῖ.
ΧΡ. ὁρῶ. ξυνοίσω πᾶν ὅσονπερ ἂν σθένω.
ΗΛ. ἄκουε δή νυν ἧ βεβούλευμαι ποεῖν.
παρουσίαν μὲν οἶσθα καὶ σύ που φίλων
ὡς οὔτις ἡμῖν ἔστιν, ἀλλ' Ἅιδης λαβὼν
ἀπεστέρηκε καὶ μόνα λελείμμεθον.
ἐγὼ δ' ἕως μὲν τὸν κασίγνητον βίῳ
θάλλοντ' ἔτ' εἰσήκουον, εἶχον ἐλπίδας
φόνου ποτ' αὐτὸν πράκτορ' ἵξεσθαι πατρός·
νῦν δ' ἡνίκ' οὐκέτ' ἔστιν, εἰς σὲ δὴ βλέπω,
ὅπως τὸν αὐτόχειρα πατρῴου φόνου

by the 1st hand. **938** *δέ μοι*] *δ' ἐμοὶ* Brunck.—*πίθῃ*] *πῖθῇι* L. **939—941** These three vv. are rejected by Schenkel; the second and third of them, by Morstadt and A. Schöll. Nauck would omit 941, and place 940 before 939. **940** *ἦ* made in L from *ἡ*.—*ποτέ*] Wecklein writes *πάλιν*. **941** *ἔσθ' ὅ γ'* r: *ἔσθ' ὅδ'* L (with *γ* written above). Haupt conj. *ἐς τόδ'* (a reading cited by Campb. from a Milan MS., Ambros. G. 56 sup.), which is adopted by Michaelis (3rd ed. of O. Jahn) and Mekler (6th Teubner ed. of Dindorf): Madvig, *οἶσθ' ὅ γ'*. **943** *ἂν*] *'ἂν* L: *ἄ γ'* or *ἃ σ'* r. **944** *ὠφέλειά γ', οὐκ*] To remove *γ'*, Hense conj. *πῶς*, and Nauck *ὠφέλησις*. **945** *πόνου* made in L from *πόνους*. **947** *δή νυν* Triclinius: *δὴ νῦν* L, with most

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939 **λύσεις**, do away with, remove; cp. *O. C.* 1615 *ἀλλ' ἓν γὰρ μόνον | τὰ πάντα λύει ταῦτ' ἔπος μοχθήματα*. Eur. fr. 573 *ἀλγηδόνας δὲ ταῦτα κουφίζει φρενῶν | καὶ καρδίας ἔλυσε τοὺς ἄγαν πόνους*.

941 **οὐκ ἔσθ' ὅ γ' εἶπον**, 'It is not quite what I meant';—said with a gentle and mournful irony, which the next words, *οὐ γὰρ ὧδ' ἄφρων ἔφυν*, further mark. Electra is very gradually leading up to a proposal which, as she well knows, will dismay her sister; whose question—*ἦ τοὺς θανόντας κ.τ.λ.*—shows how far she is from conceiving that the present situation leaves any possibilities of action. To reject this verse as being (in Nauck's phrase) 'undoubtedly a later addition,' would be indeed to destroy a fine dramatic touch.—The form of the first clause recalls *Ph.* 442, *οὐ τοῦτον εἶπον*: though here *οὐ τοῦτό γ' εἶπον* would be a crude substitute for the reading in the text.

942 **φερέγγυος**, 'able to give security,' and so 'competent' for a purpose, stands with a gen. only here, the usual constr. being the inf. (as Aesch. *Eum.* 87); but Thuc. 8. 68 has *πρὸς τὰ δεινὰ...φερεγγυώτατος*. Cp. *Anthol. Pal.* 10. 56. 11 *σωφροσύνης τρόπος οὗτος ἐχέγγυος*.

943 **τλῆναι..δρῶσαν**: cp. Aesch. *Theb.* 754 *σπείρας.. | ..ἔτλα*: *Ag.* 1041 *πραθέντα τλῆναι*.

944 **ὠφέλειά γ'**: the particle, which has been questioned (cr. n.), implies her belief that these counsels will prove *ὠφελῆ*.

945 **ὅρα**, an impressive warning that the task about to be mentioned is a great one; cp. *O. C.* 587 *ὅρα γε μήν· οὐ σμικρός, οὔχ, ἀγὼν ὅδε*.—**πόνου..εὐτυχεῖ**: cp. Eur.

EL. So stands thy case; yet, if thou wilt hearken to me, thou wilt lighten the load of our present trouble.

CHR. Can I ever raise the dead to life?

EL. I meant not that; I am not so foolish.

CHR. What biddest thou, then, for which my strength avails?

EL. That thou be brave in doing what I enjoin.

CHR. Nay, if any good can be done, I will not refuse.

EL. Remember, nothing succeeds without toil.

CHR. I know it, and will share thy burden with all my power.

EL. Hear, then, how I am resolved to act. As for the support of friends, thou thyself must know that we have none; Hades hath taken our friends away, and we two are left alone. I, so long as I heard that my brother still lived and prospered, had hopes that he would yet come to avenge the murder of our sire. But now that he is no more, I look next to thee, not to flinch from aiding me thy sister

MSS.—*ποεῖν* L (with *γρ. τελεῖν* from a later hand in marg.), Γ: *τελεῖν* A, with some other MSS., and Ald. **948** *παρουσίαν* L, with A and most MSS., and Ald.: *παρουσία* r.—*καὶ σύ που*] *καὶ ποῦ* (made from *καί που*) *σοι* L.—Nauck would reduce 947, 948 to one verse: *ἄκουε δή νυν. οἶσθα κ.τ.λ.* **950** *λελείμμεθον*] L has the letters *λελει* in an erasure. *λελείμμεθον* was the general reading: but one at least of the later MSS. (in the Munich Library, cod. Monac. 313) has *λελείμμεθα*, which Elmsley supports. **951** *βίῳ*] F. W. Schmidt conj. *βιοῦν* (keeping *θάλλοντά τ'*). **952** *θάλλοντ' ἔτ'* Reiske and Musgrave: *θάλλοντά τ'* L, with most MSS., and Ald.:

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fr. 233 *σοὶ δ' εἶπον, ὦ παῖ, τὰς τύχας ἐκ τῶν πόνων | θηρᾶν*: *id.* fr. 432 *τῷ γὰρ πονοῦντι καὶ θεὸς συλλαμβάνει.*

946 ξυνοίσω, share the burden, help; cp. *Ph.* 627 n.

947 ποεῖν. The *v.l.* *τελεῖν* (cr. n.) is less fitting here than the simpler word.

948 παρουσίαν here implies the notion of 'support,' 'aid,' as *παρεῖναι* often does (*Ph.* 373 n.).—**καὶ σύ που**: cp. 55.

950 λελείμμεθον is the only classical instance of a 1st pers. dual except *περιδώμεθον* in *Il.* 23. 485, and *ὁρμώμεθον* in *Ph.* 1079, where I have discussed these forms, and given my reasons for thinking that at least the two Sophoclean examples are genuine.—Cp. *Ant.* 58 *μόνα δὴ νὼ λελειμμένα.*

952 θάλλοντ' ἔτ' is Reiske's certain correction of *θάλλοντά τ'*. Hermann, retaining the latter, followed Triclinius in taking **βίῳ** as = *ἐν βίῳ ὄντα*, 'alive,' which is clearly untenable; as is also the conjecture *βιοῦν*.—Cp. *Tr.* 235 *καὶ ζῶντα καὶ θάλλοντα* (n.).

953 πράκτορ', one who exacts a penalty; an avenger: as the Erinyes are *πράκτορες αἵματος* (Aesch. *Eum.* 319). At Athens the *πράκτορες* were officials who collected fines and penalties (*ἐπιβολαί, τιμήματα*) imposed by law. We have a similar figurative use of a technical term in *Ai.* 508 *μητέρα | πολλῶν ἐτῶν κληροῦχον*: and in Aesch. *Eum.* 273 the word for an 'auditor' who examined the accounts of magistrates is applied to the king of the nether world; *μέγας γὰρ Ἅιδης ἐστὶν εὔθυνος βροτῶν.* There are Shakespearian parallels; *e.g.*, Lear (act 3, sc. 2, 59) calls the raging elements 'these dreadful summoners' (officers who warned offenders to appear in court): Hamlet (act 5, sc. 2, 347) speaks of 'this fell sergeant, death': and death is 'that fell arrest without all bail' (*Sonn.* 74, 1).

954 εἰς σὲ δὴ βλέπω: here *δή*, after *ἡνίκ' οὐκέτ' ἔστιν*, marks the next resource, just as in *Ant.* 173 *ἐγὼ κράτη δὴ . . ἔχω* follows *ὅτ' οὖν ἐκεῖνοι . . ὤλοντο.* Thus it is here rather an equivalent for *ἤδη* than merely a mode of emphasising *σέ*.

ξὺν τῇδ' ἀδελφῇ μὴ κατοκνήσεις κτανεῖν
Αἴγισθον· οὐδὲν γάρ σε δεῖ κρύπτειν μ' ἔτι.
ποῖ γὰρ μενεῖς ῥᾴθυμος, ἐς τίν' ἐλπίδων
βλέψασ' ἔτ' ὀρθήν; ἣ πάρεστι μὲν στένειν
πλούτου πατρῴου κτῆσιν ἐστερημένῃ,
πάρεστι δ' ἀλγεῖν ἐς τοσόνδε τοῦ χρόνου
ἄλεκτρα γηράσκουσαν ἀνυμέναιά τε.
καὶ τῶνδε μέντοι μηκέτ' ἐλπίσῃς ὅπως
τεύξει ποτ'· οὐ γὰρ ὧδ' ἄβουλός ἐστ' ἀνὴρ
Αἴγισθος ὥστε σόν ποτ' ἢ κἀμὸν γενος
βλαστεῖν ἐᾶσαι, πημονὴν αὑτῷ σαφῆ.
ἀλλ' ἦν ἐπίσπῃ τοῖς ἐμοῖς βουλεύμασιν,
πρῶτον μὲν εὐσέβειαν ἐκ πατρὸς κάτω
θανόντος οἴσει τοῦ κασιγνήτου θ' ἅμα·
ἔπειτα δ', ὥσπερ ἐξέφυς, ἐλευθέρα

θάλλοντά γ' r. **956** κατοκνήσεις r: κατοκνήσῃσ L. The subjunctive was the prevalent reading, and is that of Ald. **957** This v. (cited by the schol. on Eur. *Hec.* 570) is rejected by Wunder and Nauck; Bergk would place it before 956.

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956 κατοκνήσεις. The clause ὅπως *κατοκνήσεις* denotes the object of the appeal implied in εἰς σὲ δὴ βλέπω. Cp. Ar. *Eq.* 1255 καί σ' αἰτῶ βραχύ, | ὅπως ἔσομαί σοι Φανός. This is the normal construction. The *v. l.* **κατοκνήσῃς** is also correct, but is less probable. Any verb can be followed by a 'final' clause in the *subjunctive*, expressing the 'end' or purpose of the action, as ἔρχεται ἵνα ἴδῃ. But a verb of endeavouring, praying, contriving, usually takes an 'object' clause, expressing the object of the effort, with ὅπως (or ὡς) and *fut. indic.*: as πειρᾶται ὅπως ὄψεται. Exceptions occur, as Xen. *An.* 5. 6. § 21 προστατεῦσαι.. ὅπως ἐκπλεύσῃ ἡ στρατιά: Dem. or. 1 § 2 παρασκευάσασθαι.. ὅπως ἐνθένδε βοηθήσητε καὶ μὴ πάθητε ταὐτόν: but these are comparatively rare. After a verb of effort, the presumption is always in favour of the fut. indic. See Goodwin, *Moods and Tenses* (new ed.), § 364.

Brunck's comment, '*soloece* vulgo κατοκνήσῃς,' alludes to the rule laid down by R. Dawes (ob. 1766) in *Miscellanea Critica* (p. 227), and once known as the *canon Davesianus*, that ὅπως could not be used with the first aor. subjunct. act. or midd. Among many examples that refute it are ἐκπλεύσῃ in the passage just quoted from Xen. (the fut. being ἐκπλεύσεται), and κλαύσω in 1122 (the fut. being κλαύσομαι).

957 κρύπτειν: cp. *Ph.* 915 οὐδέν σε κρύψω.—Nauck follows Wunder in rejecting this verse, because (1) τὸν αὐτόχειρα can mean no one but Aegisthus; (2) οὐδὲν γάρ σε δεῖ κρύπτειν μ' ἔτι would have point only if Chrysothemis did not already know the guilt of Aegisthus; (3) σε and με cause ambiguity. We may reply: (1) The mention of the murderer's name, which Electra has hitherto uttered only in her solitary lament (98), is forcible here; and the emphatic place given to it is in the manner of Sophocles (cp. 1507 κτείνειν: *Ant.* 46 ἀδελφόν). (2) The words οὐδὲν γάρ σε κ.τ.λ. refer, of course, to the purpose which Electra now discloses—not to the guilt of Aegisthus. (3) The formal ambiguity of σε.. με is only such as occurs in *Ant.* 288 ἢ τοὺς κακοὺς τιμῶντας εἰσορᾷς θεούς;

In this play the fate of Aegisthus forms the climax. Electra has already said that Clytaemnestra shared in the murderous deed (97 ff., 206), and has avowed that she would have wished Orestes to wreak vengeance on her (604). But she does not suggest that she herself or her sister

to slay our father's murderer, Aegisthus:—I must have no secret from thee more.

How long art thou to wait inactive? What hope is left standing, to which thine eyes can turn? Thou hast to complain that thou art robbed of thy father's heritage; thou hast to mourn that thus far thy life is fading without nuptial song or wedded love. Nay, and do not hope that such joys will ever be thine; Aegisthus is not so ill-advised as ever to permit that children should spring from thee or me, for his own sure destruction. But if thou wilt follow my counsels, first thou wilt win praise of piety from our dead sire below, and from our brother too; next, thou shalt be called free henceforth,

961 *πάρεστι δ'* made in L from *πάρεστιν*. **963** *μηκέτ'* made in L from *μηκέτι*. **966** *αὐτῷ* r: *αὐτῶι* L. **967** *βουλεύμασιν*] In L the *ν* has been erased. **969** *θανόντος*] Blaydes writes *κεύθοντος*, proposed also by Meineke

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should slay their mother; even the plur. *ἐχθροῖς* in 979 need not mean more than Aegisthus. Sophocles avoids everything that could qualify our sympathy with Electra; while it suits the different aim of Euripides to make her plan the matricide. See Introduction.

958 f. ποῖ . . μενεῖς. For **ποῖ** as =*μέχρι τίνος, εἰς τίνα χρόνον*, cp. Ar. *Lys.* 526 *ποῖ γὰρ καὶ χρὴν ἀναμεῖναι;* It is also possible to join **ποῖ** with *βλέψασα*: 'to what quarter—to what hope—can you look?' But the order of the words is certainly against that.—**βλέψασ'**: cp. 888.

960 κτῆσιν, which could depend on *στένειν*, is perhaps best taken with **ἐστερημένη**. Though the simple *στερεῖσθαι* (as distinguished from *ἀποστερεῖσθαι*) is not usually joined with an acc., there is at least one instance, Eur. *Helen.* 95 *πῶς; οὔ τί που σῷ φασγάνῳ βίον στερεῖς;*

961 ἐς τοσόνδε τοῦ χρόνου: cp. 14 *τοσόνδ' ἐς ἥβης.* For *ὁ χρόνος* as=one's term of life, cp. *Ant.* 461 *εἰ δὲ τοῦ χρόνου | πρόσθεν θανοῦμαι.*

962 ἄλεκτρα...ἀνυμέναια, as *Ant.* 917 *ἄλεκτρον, ἀνυμέναιον.* The inverse order of words would be more natural, as the *ὑμέναιος* escorted the bride and bridegroom to their home. Cp. 164 f., and 187.

γηράσκουσαν, acc. with **ἀλγεῖν**, while *ἐστερημένη* (960) depends on *πάρεστι.* Cp. Eur. *Med.* 1236 *δέδοκται τοὔργον ὡς τάχιστά μοι | παῖδας κτανούσῃ τῆσδ' ἀφορμᾶσθαι χθονός, | καὶ μὴ σχολὴν ἄγουσαν ἐκδοῦναι τέκνα.* The word *γηράσκουσαν*, like Electra's phrase *ὁ πολὺς . . βίοτος* in 185 ff., must be taken relatively to the ordinary age for marriage. Plato lays it down that a woman should not marry before sixteen or after twenty: *γάμου δὲ ὅρον εἶναι κύρῃ ἀπὸ ἐκκαίδεκα ἐτῶν εἰς εἴκοσι τὸν μακρότατον χρόνον ἀφωρισμένον* (*Legg.* 785 B)—a good comment on the words of Aristophanes, *τῆς δὲ γυναικὸς σμικρὸς ὁ καιρός* (*Lys.* 596). It would suit the data to suppose that Electra was about twenty-five, and her sister a little younger. Cp. Eur. *Helen.* 283 *θυγάτηρ ἄνανδρος πολιὰ παρθενεύεται.*

963 f. τῶνδε, *i.e. λέκτρων καὶ ὑμεναίων*: as in *Tr.* 260 *τόνδε* refers to the preceding phrase, *πόλιν τὴν Εὐρυτείαν.*—**ὅπως**: cp. Eur. *Heracl.* 1051 *μὴ γὰρ ἐλπίσῃς ὅπως | αὖθις πατρῴας ζῶν ἔμ' ἐκβαλεῖς χθονός.*

965 f. ἢ κἀμόν, 'or mine either.'—**πημονὴν**, acc. in apposition with the sentence: cp. 130 *παραμύθιον*: 564 *ποινάς.*

967 ἐπίσπῃ: cp. 1052: *Ant.* 636 *(γνώμας) αἷς ἔγωγ' ἐφέψομαι.*

968 f. εὐσέβειαν . . οἵσει: cp. *Ant.* 924 *τὴν δυσσέβειαν εὐσεβοῦσ' ἐκτησάμην* (n.): and for *οἵσει . . ἐκ, Tr.* 461 *κοὔπω τις αὐτῶν ἔκ γ' ἐμοῦ λόγον κακὸν | ἠνέγκατ' οὐδ' ὄνειδος.*—As **θανόντος** here denotes the state of the dead, and not the act of dying, **κάτω** can be joined to it; though it would have been clearer if the art. had been added, as in Eur. *Or.* 674 *τὸν κατὰ χθονὸς | θανόντ' ἀκούειν τάδε δόκει.*

970 ff. The compound **ἐξέφυς** implies the stock from which she sprang, as in *O. T.* 1084 *τοιόσδε δ' ἐκφύς*, 'such being

καλεῖ τὸ λοιπὸν καὶ γάμων ἐπαξίων
τεύξει· φιλεῖ γὰρ πρὸς τὰ χρηστὰ πᾶς ὁρᾶν.
λόγων γε μὴν εὔκλειαν οὐχ ὁρᾷς ὅσην
σαυτῇ τε κἀμοὶ προσβαλεῖς πεισθεῖσ' ἐμοί;
τίς γάρ ποτ' ἀστῶν ἢ ξένων ἡμᾶς ἰδὼν
τοιοῖσδ' ἐπαίνοις οὐχὶ δεξιώσεται,
ἴδεσθε τώδε τὼ κασιγνήτω, φίλοι,
ὦ τὸν πατρῷον οἶκον ἐξεσωσάτην,
ὦ τοῖσιν ἐχθροῖς εὖ βεβηκόσιν ποτὲ
ψυχῆς ἀφειδήσαντε προὐστήτην φόνου·
τούτω φιλεῖν χρή, τώδε χρὴ πάντας σέβειν·
τώδ' ἔν θ' ἑορταῖς ἔν τε πανδήμῳ πόλει
τιμᾶν ἅπαντας, οὕνεκ' ἀνδρείας χρεών.
τοιαῦτά τοι νὼ πᾶς τις ἐξερεῖ βροτῶν,
ζώσαιν θανούσαιν θ' ὥστε μὴ 'κλιπεῖν κλέος.
ἀλλ', ὦ φίλη, πείσθητι, συμπόνει πατρί,
σύγκαμν' ἀδελφῷ, παῦσον ἐκ κακῶν ἐμέ,
παῦσον δὲ σαυτήν, τοῦτο γιγνώσκουσ', ὅτι
ζῆν αἰσχρὸν αἰσχρῶς τοῖς καλῶς πεφυκόσιν.
ΧΟ. ἐν τοῖς τοιούτοις ἐστὶν ἡ προμηθία

and Wecklein: Camper, Meineke and Blaydes also conj. *ναίοντος*. **971** *τολοιπόν* L, made from *τὸ λοιπὸν*. **973** *λόγων* Dobree and Bothe: *λόγῳ* MSS. (in L the *ι* of *λόγωι* has been added by a corrector). **974** *πεισθεῖσ' ἐμοί* L, with most MSS., and Ald.: *πεισθεῖσά μοι* Vindobonensis. **978** *τὸν πατρῶιον* made in L from *τῶν πατρωίων*. **980** *ἀφειδήσαντε*] Wecklein conj. *ἀκηδήσαντε*. **981** *τώδε* made in L

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my lineage.' It is usu. joined with a genitive.—**καλεῖ**: this fut. midd. (used by Ar. *Nub.* 1221 and *Eccl.* 864) seems to occur only here in a pass. sense; the fut. pass. is usu. *κεκλήσομαι*, more rarely *κληθήσομαι*.—**τὰ χρηστὰ**=*τὰς χρηστάς*: cp. 1507: *Ph.* 448 *τὰ μὲν πανοῦργα καὶ παλιντριβῆ...τὰ δὲ | δίκαια καὶ τὰ χρηστά*. With **ὁρᾶν πρός** *τι*, cp. Plat. *Alcib.* I. p. 134 D *εἰς τὸ θεῖον καὶ λαμπρὸν ὁρῶντες*.

973 λόγων γε μὴν εὔκλειαν, lit., 'as to fame, *however*,' *γε μήν* merely marking that the speaker turns to a new point. (Not, 'as to fame, *at all events*,'—*i.e.*, even if the other rewards are *not* won.) Cp. *O. C.* 587 *ὅρα γε μήν*,—the only other instance of *γε μήν* in Sophocles. **λόγων** implies a contrast with *ἔργα*,—*i.e.*, the substantial gains mentioned in 971 f.

975 f. ἀστῶν ἢ ξένων. As in *O. T.* 1489 ff., the poet is thinking of festivals or spectacles at which Athenian women could appear in public, when many visitors from other cities were present.—**ὑεξιώσεται**, properly, to give the right hand to one in welcome; Aeschin. or. 3 § 87 *ὁ νυνὶ πάντας δεξιούμενος καὶ προσγελῶν*: Ar. *Plut.* 752 (*οἱ γὰρ δίκαιοι*) *αὐτὸν ἡσπάζοντο καὶ | ἐδεξιοῦνθ' ἅπαντες*: then, generally, 'to greet'; Paus. 2. 16. 2 *ἰδεῖν ἤθελε τὸν γονέα τῆς μητρός, καὶ λόγοις τε χρηστοῖς καὶ ἔργοις δεξιώσασθαι*.

977 ἴδεσθε: cp. Haemon's report of the popular praises called forth by Antigone's deed, *Ant.* 692—699.

979 f. εὖ βεβηκόσιν: cp. 1057: Her. 7. 164 *τυραννίδα...εὖ βεβηκυῖαν*.—**ἀφειδήσαντε**, fem. (cp. 1003, 1006). The properly feminine form of the dual in participles of the third declension is actually rare, though it was certainly in use (thus *ἐχούσα* occurs in an Attic inscr. of 398 B.C.). See appendix on *O. C.* 1676 *ἰδόντε καὶ παθούσα*.

προὐστήτην φόνου, lit., 'became minis-

as thou wert born, and shalt find worthy bridals; for noble natures draw the gaze of all.

Then seest thou not what fair fame thou wilt win for thyself and for me, by hearkening to my word? What citizen or stranger, when he sees us, will not greet us with praises such as these?—'Behold these two sisters, my friends, who saved their father's house; who, when their foes were firmly planted of yore, took their lives in their hands and stood forth as avengers of blood! Worthy of love are these twain, worthy of reverence from all; at festivals, and wherever the folk are assembled, let these be honoured of all men for their prowess.' Thus will every one speak of us, so that in life and in death our glory shall not fail.

Come, dear sister, hearken! Work with thy sire, share the burden of thy brother, win rest from woes for me and for thyself,—mindful of this, that an ignoble life brings shame upon the noble.

CH. In such case as this, forethought is

from τῶδε (and so also τώδ' in 982).—χρὴ] χρῆν L, with ὴ written above by a later hand. After the word, some three letters have been erased. **984** πᾶστισ L, made from πᾶσι..σ. **985** μὴ'κλιπεῖν L (with γρ. μοι λιπεῖν in marg. from a later hand): μὴ λιπεῖν r. **986** 'πίσθητι L.—συμπόνει] Nauck conj. συμμάχει. **987** ἀδελφῷ] ἀδελφῇ r.—παῦσον] Nauck would read λῦσον here and in 988. **988** γινώσκουσ' L. **989** Quoted by Stobaeus *Flor.* 17. 1. **990** ἐν τοῖς] Blaydes conj. ἔν τοι.

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ters of bloodshed.' προστῆναί τινος is properly to place oneself 'in front of,' or 'at the head of,'—a general sense which yields several shades of meaning; thus Eur. *Andr.* 220 χείρων' ἀρσένων νόσων | ταύτην νοσοῦμεν, ἀλλὰ προὔστημεν καλῶς, 'we are wont to *control* it well': *Ai.* 803 πρόστητ' ἀναγκαίας τύχης, '*shelter* it': Aeschin. or. 2 § 161 τὸν προστάντα τῆς εἰρήνης, 'the champion' of it. Here, the presence of the dat. ἐχθροῖς serves to blend the sense of 'administering' required by φόνου with that of 'standing forth' to confront an adversary; cp. *Ai.* 1133 ἦ σοὶ γὰρ Αἴας πολέμιος προὔστη ποτέ;

981 f. For τούτω...τώδε, cp. *Ph.* 841 n.—As dist. from ἑορταῖς, the phrase πανδήμῳ πόλει denotes any gathering of the citizens, as in the ordinary intercourse of the agora; cp. *O. T.* 1489 ποίας γὰρ ἀστῶν ἦξετ' εἰς ὁμιλίας, | ποίας δ' ἑορτάς..; Similarly Lucian *Toxaris* 1 καὶ ἑορταῖς καὶ πανηγύρεσι τιμῶμεν αὐτούς. For τοι introducing the final comment, cp. *Ai.* 776 (n.).

986 f. συμπόνει and σύγκαμνε are here synonymous, though the idea of effort is more prominent in the former, and that of distress in the latter. Instead of repeating a word, the poet often thus uses a synonym; cp. 1308 f. στέγας..οἴκοις: *O. T.* 54 ἄρξεις...κρατεῖς: *Ant.* 669 καλῶς...εὖ: *Tr.* 457 δέδοικας...ταρβεῖς.

Electra has already declared her faith that Agamemnon, in the nether world, is the ally of his children (454 ἀρωγόν: cp. 459). Orestes also, as she believes, is now there, working in the same cause. She asks her sister to aid their efforts.

Nauck miserably defaces this passage by adopting the corrupt *v. l.* ἀδελφῇ (*i.e.* Electra herself), which not only eliminates all thought of Orestes, but also destroys the antithesis marked by ἐμέ.—παῦσον ἐκ κακῶν: cp. 231 ἐκ καμάτων ἀποπαύσομαι. For the aor. imper. combined with the pres., cp. *Ai.* 507 αἴδεσαι, 510 οἴκτιρε.

989 In τοῖς καλῶς πεφυκόσιν both senses of 'noble' are involved, just as in *Tr.* 721 ζῆν γὰρ κακῶς κλύουσαν οὐκ ἀνασχετόν, | ἥτις προτιμᾷ μὴ κακὴ πεφυκέναι. Cp. *Ai.* 479 ἀλλ' ἢ καλῶς ζῆν ἢ καλῶς τεθνηκέναι | τὸν εὐγενῆ χρή.

990 f. ἐν τοῖς τοιούτοις κ.τ.λ. These

καὶ τῷ λέγοντι καὶ κλύοντι σύμμαχος.
ΧΡ. καὶ πρίν γε φωνεῖν, ὦ γυναῖκες, εἰ φρενῶν
ἐτύγχαν' αὖτη μὴ κακῶν, ἐσῴζετ' ἂν
τὴν εὐλάβειαν, ὥσπερ οὐχὶ σῴζεται.
ποῖ γάρ ποτ' ἐμβλέψασα τοιοῦτον θράσος
αὐτή θ' ὁπλίζει κἄμ' ὑπηρετεῖν καλεῖς;
οὐκ εἰσορᾷς; γυνὴ μὲν οὐδ' ἀνὴρ ἔφυς,
σθένεις δ' ἔλασσον τῶν ἐναντίων χερί.
δαίμων δὲ τοῖς μὲν εὐτυχὴς καθ' ἡμέραν,
ἡμῖν δ' ἀπορρεῖ κἀπὶ μηδὲν ἔρχεται.
τίς οὖν τοιοῦτον ἄνδρα βουλεύων ἑλεῖν
ἄλυπος ἄτης ἐξαπαλλαχθήσεται;
ὅρα κακῶς πράσσοντε μὴ μείζω κακὰ
κτησώμεθ', εἴ τις τούσδ' ἀκούσεται λόγους.
λύει γὰρ ἡμᾶς οὐδὲν οὐδ' ἐπωφελεῖ
βάξιν καλὴν λαβόντε δυσκλεῶς θανεῖν·
οὐ γὰρ θανεῖν ἔχθιστον, ἀλλ' ὅταν θανεῖν
χρῄζων τις εἶτα μηδὲ τοῦτ' ἔχῃ λαβεῖν.
ἀλλ' ἀντιάζω, πρὶν πανωλέθρους τὸ πᾶν
ἡμᾶς τ' ὀλέσθαι κἀξερημῶσαι γένος,
κατάσχες ὀργήν. καὶ τὰ μὲν λελεγμένα
ἄρρητ' ἐγώ σοι κἀτελῆ φυλάξομαι,

991 καὶ κλύοντι] καὶ τῶι κλύοντι L, but a line has been drawn through τῶι. **993** ἐσώιζετ' L, as 994 σώιζεται, and 1257 σώιζου (though in this last the ι has been inserted).—This verse, omitted at first in L, has been inserted in smaller writing, not by S, but by the 1st hand; as is shown by the form of two letters especially, η and ζ. A comparison with v. 1007 (supplied in the margin by S) will illustrate the difference of the handwritings. **995** ποτ' ἐμβλέψασα L and most MSS.; ποτε βλέψασα r, and Blaydes. **997** οὐδ'] οὐκ Γ. **998** ἔλασσον Brunck:

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words of the Chorus, though neutral in tone (like their words at v. 369), imply that Electra's plan is over-bold, and Chrys. speaks as if sure of their approval; which, indeed, she receives at v. 1015.—**καὶ κλύοντι**: for the omission of the art., cp. 1498: Aesch. *Ag.* 324 τῶν ἀλόντων καὶ κρατησάντων: and n. on *O. C.* 606.—**σύμμαχος** here merely = *σύμφορος*, helpful. The figurative sense of the word is usually closer to the literal; as in Antiphon or. 5 § 43 τὸ εἰκὸς σύμμαχόν μοί ἐστιν ('is on my side').

993 For the place of **μή**, cp. *Ph.* 66 εἰ δ' ἐργάσει | μὴ ταῦτα (n.).—**ἐσῴζετ'**, 'remembered': *Tr.* 682 n.

995 f. ἐμβλέψασα is a slightly strengthened *βλέψασα*, implying a more intent gaze; cp. Plat. *Ion* 535 E δεινὸν ἐμβλέποντας, 'with stern countenances.'—**θράσος . . ὁπλίζει**: the acc. as with ἀμφιέννυσθαι, etc.: Schneidewin cp. *Anthol. Pal.* 5. 93 ὅπλισμαι πρὸς Ἔρωτα περὶ στέρνοισι λογισμόν.

997 f. εἰσορᾷς: cp. 584.—**γυνὴ μὲν κ.τ.λ.**: as Ismene, too, reminds her sister (*Ant.* 61).—**σθένεις δ' ἔλασσον . . χερί**: this is not merely an amplification of *γυνὴ μὲν κ.τ.λ.*, meaning that a woman's arm is weaker than a man's, but refers to the fighting forces at the disposal of the rulers: cp. Eur. *El.* 629 οἰκεία . . χείρ, a band of domestics.

1000 ἀπορρεῖ, like water that runs

helpful for those who speak and those who hear.

CHR. Yea, and before she spake, my friends, were she blest with a sound mind, she would have remembered caution, as she doth not remember it.

Now whither canst thou have turned thine eyes, that thou art arming thyself with such rashness, and calling me to aid thee? Seest thou not, thou art a woman, not a man, and no match for thine adversaries in strength? And their fortune prospers day by day, while ours is ebbing and coming to nought. Who, then, plotting to vanquish a foe so strong, shall escape without suffering deadly scathe? See that we change not our evil plight to worse, if any one hears these words. It brings us no relief or benefit, if, after winning fair fame, we die an ignominious death; for mere death is not the bitterest, but rather when one who craves to die cannot obtain even that boon.

Nay, I beseech thee, before we are utterly destroyed, and leave our house desolate, restrain thy rage! I will take care that thy words remain secret and harmless;

ἔλαττον MSS. **999** *εὐτυχὴς* A, Γ, Pal., and Ald.: *εὐτυχεῖ* L (but with *ὴς* written above by the 1st hand) and r,—a variant probably due to some gloss on *εὐτυχὴς* such as that which Hermann quotes, *εὐτυχής ἐστι δηλονότι· ἤγουν εὐτυχεῖ*. **1001 f.** Morstadt suspects these two vv. **1003** *πράσσοντε*] *πάσχοντε* schol. *O. C.* 1676. **1005 f.** *ἡμᾶς*] *ἡμῖν* Elmsley, which Blaydes and Hartung read.—These two vv. are rejected by Ahrens, A. Schöll, and B. Todt. Nauck would at least change *δυσκλεῶς* to *δυσμόρως* (as Blaydes suggests) or *δυσπότμως*. **1007** omitted from the text of L, and supplied in marg. by S.—*οὐ γὰρ*] Michaelis conj. *οὐδ' αὖ*. **1008** *χρήζων*] In L two letters (doubtless *ηι*) have been erased after *χρήζ*, and *ων* written above, by the 1st hand. *χρήζῃ* r.—*ἔχῃ* made in L from *ἔχει*.—Vv. 1007, 1008 are rejected by Nauck, Jahn, and Blaydes: Dindorf and Ahrens also suspect

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off; cp. *Ai.* 523 *ἀπορρεῖ μνῆστις*: Verg. *Aen.* 2. 169 *Ex illo fluere ac retro sublapsa referri* | *Spes Danaum*.—**κάπὶ μηδὲν ἔρχεται**: so fr. 788. 8 (the waning moon) *πάλιν διαρρεῖ κάπὶ μηδὲν ἔρχεται*. More often the art. is added, as in Eur. *Hec.* 622 *ὡς ἐς τὸ μηδὲν ἥκομεν*.

1001 f. τοιοῦτον, so strong and so prosperous.—**ἄλυπος ἄτης**: cp. *O. C.* 786 *κακῶν ἄνατος*: *ib.* 1519 *γήρως ἄλυπα*.

1004 κτησώμεθ': cp. 217 *πολὺ γάρ τι κακῶν ὑπερεκτήσω*.

1005 f. λύει here='set free,' 'extricate' from trouble, and therefore takes the acc.: cp. *Tr.* 181 *ὄκνου σε λύσω*. Those who change **ἡμᾶς** to **ἡμῖν** assume that *λύει*='profits.' The schol. gives the sense rightly: *οὐδὲν ἡμᾶς ἐκλύσεται*.

δυσκλεῶς θανεῖν, a death of ignominy, *i.e.*, such as is appointed for malefactors. The *βάξις καλὴ* from admiring citizens and foreigners (975) will poorly compensate for the doom which Aegisthus can inflict.

1007 f. οὐ γὰρ θανεῖν κ.τ.λ.: here **γὰρ** refers to *δυσκλεῶς* in 1006: '(a death *of ignominy*, I say,) *for* mere death is not the worst that we have to fear; we shall suffer a lingering death, and shall long in vain to be put out of our misery.' Cp. Creon's threat to the guard,—*οὐχ ὑμὶν Ἄιδης μοῦνος ἀρκέσει, κ.τ.λ.* (*Ant.* 308),—and the slow death in the vault which he designed for Antigone (*ib.* 773 ff.).—The rejection of these two verses (cr. n.) is absolutely groundless.

1010 κἀξερημῶσαι γένος: cp. Dem. or. 43 § 73 *ἐπιμέλειαν ἐποιησάμην τοῦ οἴκου τοῦ Ἀγνίου ὅπως μὴ ἐξερημωθήσεται*: and *ib.* § 76 *πῶς ἂν μᾶλλον ἐξερημώσαιεν ἄνθρωποι οἶκον*; Antiphon or. 5 § 11 *ἐξώλειαν αὐτῷ καὶ γένει καὶ οἰκίᾳ ἐπαρώμενον*.

1012 ἄρρητα...κἀτελῆ, she will not divulge them, nor act upon them; they

αὐτὴ δὲ νοῦν σχὲς ἀλλὰ τῷ χρόνῳ ποτέ,
σθένουσα μηδὲν, τοῖς κρατοῦσιν εἰκαθεῖν.
ΧΟ. πείθου· προνοίας οὐδὲν ἀνθρώποις ἔφυ
κέρδος λαβεῖν ἄμεινον οὐδὲ νοῦ σοφοῦ.
ΗΛ. ἀπροσδόκητον οὐδὲν εἴρηκας· καλῶς δ'
ἤδη σ' ἀπορρίψουσαν ἀπηγγελλόμην.
ἀλλ' αὐτόχειρί μοι μόνῃ τε δραστέον
τοὔργον τόδ'· οὐ γὰρ δὴ κενόν γ' ἀφήσομεν.
ΧΡ. φεῦ.
εἶθ' ὤφελες τοιάδε τὴν γνώμην πατρὸς
θνῄσκοντος εἶναι· πᾶν γὰρ ἂν κατειργάσω.
ΗΛ. ἀλλ' ἥ φύσιν γε, τὸν δὲ νοῦν ἤσσων τότε.
ΧΡ. ἄσκει τοιαύτη νοῦν δι' αἰῶνος μένειν.
ΗΛ. ὡς οὐχὶ συνδράσουσα νουθετεῖς τάδε.
ΧΡ. εἰκὸς γὰρ ἐγχειροῦντα καὶ πράσσειν κακῶς
ΗΛ. ζηλῶ σε τοῦ νοῦ, τῆς δὲ δειλίας στυγῶ.
ΧΡ. ἀνέξομαι κλύουσα χὤταν εὖ λέγῃς.

them. **1013** *αὐτῇ* L. **1014** *εἰκαθεῖν* Elmsley: *εἰκάθειν* MSS. **1015** *πείθου* L, A, and Ald.; also Suidas *s. v. πρόνοια* (where he quotes 1015 f.): *πιθοῦ* r.—*ἀνθρώποις ἔφυ* MSS., and Stobaeus *Flor.* 3. 2: *ἔφυ βροτοῖς* Suidas *l.c.*, where Herm. conj. *ἐξέφυ*. **1017** *καλῶς δ'*. L transfers *δ'* to the beginning of v. 1018. **1018** *ἤδη* Heath and Brunck (*ἤδη* two MSS. of Thomas Magister, p. 143 R). *ἠίδειν* L.—*ἃ 'πηγγελλόμην* L: *ἃ 'πηγγειλάμην* Thomas Magister *l. c.* **1019** *αὐτόχειρί*

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will be *ἀτελῆ*, as finding no accomplishment, and therefore doing no harm. The dat. **σοι** implies that this is for Electra's own interest.

1013 ἀλλὰ τῷ χρόνῳ ποτέ: for *ἀλλὰ* cp. 411. The same phrase occurs in *Ph.* 1041: in *Tr.* 201, *ἀλλὰ σὺν χρόνῳ*.

1015 The difference between **πείθου** and **πιθοῦ** is simply that the pres. implies a mental process ('be persuaded,' 'allow the reasoning to weigh with thee'), while the aor. denotes an act ('obey,' 'comply,' —do the thing recommended). *πείθου*, as more suggestive of gentle entreaty, seems a little the better here; while *πιθοῦ* is more fitting in v. 1207. An instance in which metre confirms *πείθου* is *O. C.* 520. Our MSS. are precarious guides on such a point: *πείθου* has the better authority here, but so it has also in 1207 and in *Tr.* 470, where *πιθοῦ* is preferable.

1017 f. καλῶς δ': for the elision at the end of the v., see on *O. T.* 29.—**ἀπηγγελλόμην**, *ἃ ἐπηγγελλόμην*. Sophocles uses *ἀγγέλλομαι* (*Ai.* 1376) and *ἐξαγγέλλομαι* (*O. T.* 148, etc.) in a similar sense.

1019 f. αὐτόχειρί μοι. The older editions (including Brunck's) have the adverb *αὐτοχειρί* (Lycurgus § 122). Porson restored the adj. here, and (with the Ald.) in Eur. *Or.* 1040 *ἀλλ' αὐτόχειρι θνήσχ' ὅτῳ βούλει τρόπῳ*.—**μόνῃ τε**: contrast *Tr.* 1194 *αὐτόχειρα καὶ ξὺν οἷς χρῄζεις φίλων*.—**οὐ γὰρ δὴ** rejects the alternative which **γε** emphasises, as in *O. C.* 110, 265, *Ph.* 246.—**κενόν**, 'void,' since *τοὔργον τόδ'* refers to what is still only a project.

1021 f. εἶθ' ὤφελες: cp. 1131 *ὡς ὤφελον* (n.). The ironical wish is a way of expressing how insane she thinks Electra's present design: 'It is a pity that thy courage was not shown in preventing, rather than avenging, our father's murder.'—**πᾶν γὰρ ἂν κατειργάσω**, lit., 'thou wouldst have achieved anything'; nothing would have been too hard for thee,—even to defeat the murderous conspiracy. The MS. reading, *πάντα γὰρ*

and learn thou the prudence, at last though late, of yielding, when so helpless, to thy rulers.

CH. Hearken; there is no better gain for mortals to win than foresight and a prudent mind.

EL. Thou hast said nothing unlooked-for; I well knew that thou wouldst reject what I proffered. Well! I must do this deed with mine own hand, and alone; for assuredly I will not leave it void.

CHR. Alas! Would thou hadst been so purposed on the day of our father's death! What mightst thou not have wrought?

EL. My nature was the same then, but my mind less ripe.

CHR. Strive to keep such a mind through all thy life.

EL. These counsels mean that thou wilt not share my deed.

CHR. No; for the venture is likely to bring disaster.

EL. I admire thy prudence; thy cowardice I hate.

CHR. I will listen not less calmly when thou praise me.

μοι L, A, and Monacensis (cp. 950): *αὐτοχειρί μοι* most MSS. and Ald.: see below. Schol. in marg. of L, *γρ. ἀλλ' οὐδὲν ἧσσόν μοι.* **1022** *πᾶν γὰρ ἂν* Dawes (*Misc. Crit.* p. 257): *πάντα γὰρ ἂν* L (the *ἂν* partly erased): *πάντα γὰρ* r, and Ald. Musgrave conj. *πάντα γ' ἂν*: Arnold and Blaydes, *πάντα τἂν.* **1023** *ἦ* Elmsley: *ἦν* MSS. **1024** *τοιαύτη νοῦν* A, etc.: *τοιαύτηι γοῦν* L (an erasure at *γ*). **1026** *εἰκὸς γὰρ*] Wakefield conj. *εἰκὸς κάκ'* (*Silv. Crit.* III. p. 85).—*πράσσειν*] *πάσχειν*

κατειργάσω, is impossible: *ἂν* could not be omitted here. [Campbell defends that reading by Thuc. 8. 86. § 4, *ὡρμημένων γὰρ τῶν ἐν Σάμῳ Ἀθηναίων πλεῖν ἐπὶ σφᾶς αὐτούς, ἐν ᾧ σαφέστατα Ἰωνίαν καὶ Ἑλλήσποντον εὐθὺς εἶχον οἱ πολέμιοι, κ.τ.λ.* There, however, (*a*) *ἐν ᾧ*, '*in which case*,' serves at once to suggest the conditional sense; and (*b*) *εἶχον* is an imperf., not an aorist (cp. 914 n.). Stahl, indeed, reads *σαφέστατ' ἄν*, with Dobree: but that does not seem necessary.]

1023 **φύσιν γε**, *i.e.*, in loyalty,—as she proved by saving her brother; though she had not then the ripe intelligence to grasp the whole situation, or to form a plan for averting the crime. The retort of Chrysothemis shows that she feels the reproach to herself implied by **τότε**.

1025 **ὡς οὐχὶ συνδράσουσα** *κ.τ.λ.*: 'You wish that I were still *ἧσσον νοῦν*, *i.e.*, incapable of forming such a plan as that on which I now propose to act. This is a hint that you will not act with me.'—**νουθετεῖς** has the same tone as *νουθετήματα* in 343.

1026 **εἰκὸς γὰρ** *κ.τ.λ.*: '(I will not act with thee), for it is likely that one who makes the attempt should e'en (*καί*) fare ill.' It is perhaps best to take **ἐγχειροῦντα** in this absolute sense, rather than to supply *κακοῖς* (or *κακά*) from *κακῶς*, as if the verse were a symmetrical *γνώμη*, 'Evil ventures are likely to bring evil fortunes.' Had the poet meant this, he might rather have written *πάσχειν κακά*: cp. fr. 877 *εἰ δεῖν' ἔδρασας, δεινὰ καὶ παθεῖν σε δεῖ.* The participle is in the masc., since the statement is general: cp. 145.—**πράσσειν**, not *πράξειν*. For the pres. inf., cp. 305 *μέλλων..δρᾶν*: *Ph.* 1398 f. *ἤνεσας.. | πέμπειν*: Thuc. 3. 13 *ὥστε οὐκ εἰκὸς αὐτοὺς περιουσίαν νεῶν ἔχειν, ἣν ὑμεῖς...ἐπεσβάλητε.* In such cases the notion of fut. time is sufficiently expressed by the principal verb.

1027 **ζηλῶ**: cp. Eur. *I. A.* 1407 *ζηλῶ δὲ σοῦ μὲν Ἑλλάδ', Ἑλλάδος δὲ σέ.*

1028 **ἀνέξομαι** *κ.τ.λ.*: 'I will listen patiently *also* when you commend me (as I now listen to your taunts),'—*i.e.*, 'when, taught by bitter experience, you recognise the wisdom of my advice': cp. 1044. The point of *ἀνέξομαι* is that it will be a trial of patience—not less than that of being reproached with *δειλία*—to hear Electra's acknowledgments and regrets when her rash attempt has failed.

ΗΛ. ἀλλ' οὔ ποτ' ἐξ ἐμοῦ γε μὴ πάθῃς τόδε.
ΧΡ. μακρὸς τὸ κρῖναι ταῦτα χὠ λοιπὸς χρόνος.
ΗΛ. ἄπελθε· σοὶ γὰρ ὠφέλησις οὐκ ἔνι.
ΧΡ. ἔνεστιν· ἀλλὰ σοὶ μάθησις οὐ πάρα.
ΗΛ. ἐλθοῦσα μητρὶ ταῦτα πάντ' ἔξειπε σῇ.
ΧΡ. οὐδ' αὖ τοσοῦτον ἔχθος ἐχθαίρω σ' ἐγώ.
ΗΛ. ἀλλ' οὖν ἐπίστω γ' οἵ μ' ἀτιμίας ἄγεις.
ΧΡ. ἀτιμίας μὲν οὔ, προμηθίας δὲ σοῦ.
ΗΛ. τῷ σῷ δικαίῳ δῆτ' ἐπισπέσθαι με δεῖ;
ΧΡ. ὅταν γὰρ εὖ φρονῇς, τόθ' ἡγήσει σὺ νῷν.
ΗΛ. ἦ δεινὸν εὖ λέγουσαν ἐξαμαρτάνειν.
ΧΡ. εἴρηκας ὀρθῶς ᾧ σὺ πρόσκεισαι κακῷ.
ΗΛ. τί δ'; οὐ δοκῶ σοι ταῦτα σὺν δίκῃ λέγειν;
ΧΡ. ἀλλ' ἔστιν, ἔνθα χἡ δίκη βλάβην φέρει.
ΗΛ. τούτοις ἐγὼ ζῆν τοῖς νόμοις οὐ βούλομαι.
ΧΡ. ἀλλ' εἰ ποήσεις ταῦτ', ἐπαινέσεις ἐμέ.
ΗΛ. καὶ μὴν ποήσω γ', οὐδὲν ἐκπλαγεῖσά σε.
ΧΡ. καὶ τοῦτ' ἀληθές, οὐδὲ βουλεύσει πάλιν;
ΗΛ. βουλῆς γὰρ οὐδέν ἐστιν ἔχθιον κακῆς.
ΧΡ. φρονεῖν ἔοικας οὐδὲν ὧν ἐγὼ λέγω.

Γ. **1029** *πάθῃς* A, etc.: *μάθησ* L (with *π* written above *μ* by a later hand), Γ.—*τόδε*] made in L from *τότε* by an early hand. **1030** *μακρὸς*] Subkoff conj. *ἄκρος*: Wecklein, *ἀρκῶν* or *ἀρκεῖ*. **1034** *οὐδ' αὖ*] Fröhlich and Blaydes conj. *οὔ τοι*.—

1029 μὴ πάθῃς τόδε, *i.e. μὴ ἐπαινεθῇς*: as if the mere fact of being praised by Electra was the trial foreseen by her sister.

1030 τὸ κρῖναι, instead of the simple inf.: cp. 1079 *τό τε μὴ βλέπειν ἑτοίμα*: *Ant.* 78. Since **μακρὸς** here implies 'long *enough*,' an inf. can go with it as with *ἱκανός*, *δυνατός*, etc.: cp. Thuc. 2. 61 *ταπεινὴ* (*i.e. ἀδύνατος*) *ὑμῶν ἡ διάνοια ἐγκαρτερεῖν ἃ ἔγνωτε*.

χὠ λοιπὸς χρόνος: *i.e.*, 'whether I am right or not, cannot be decided by the present moment alone; there is *also* the future to be considered.' That is what *καί* marks here, but marks so lightly that if we say, 'Time enough in the future to decide that,' the slight emphasis which naturally falls on the word 'future' will sufficiently express it.

1033 μητρὶ..σῇ: cp. 366 *καλοῦ | τῆς μητρός*.

1034 οὐδ' αὖ *κ.τ.λ.* 'I will not, indeed, act with thee; but, on the other hand (*αὖ*), I do not hate thee so bitterly as to report thy words'; *i.e.*, if they were reported, the consequences would be direful. For **οὐδ'** as = *ἀλλ' οὐ*, cp. 132. —**ἔχθος**: cp. *Ph.* 59 *ἔχθος ἐχθήρας μέγα*.

1035 ἀλλ' οὖν..γ': cp. 233.—**οἵ..ἀτιμίας**: cp. 404: Dem. or. 4 § 9 *οἵ προελήλυθεν ἀσελγείας ἄνθρωπος*. The *ἀτιμία* is the rejection (1018 *ἀπορρίψουσαν*) of Electra's earnest and solemn appeal. She means, 'you disclaim hatred of me; but at least do not conceal from yourself the cruelty of the slight which you inflict.'

1036 ἀτιμίας μὲν οὔ: for *οὔ*, cp. 905. The genitive is adapted to the form of the preceding verse; 'do not call it *ἀτιμία*: it is *προμηθία*.'

1037 τῷ σῷ δικαίῳ: *i.e.*, 'you dissuade me from this deed because, as you say, you are anxious for my welfare. Am

EL. Never fear to suffer that from me.
CHR. Time enough in the future to decide that.
EL. Begone; there is no power to help in thee.
CHR. Not so; but in thee, no mind to learn.
EL. Go, declare all this to thy mother!
CHR. But, again, I do not hate thee with such a hate.
EL. Yet know at least to what dishonour thou bringest me.
CHR. Dishonour, no! I am only thinking of thy good.
EL. Am I bound, then, to follow thy rule of right?
CHR. When thou art wise, then thou shalt be our guide.
EL. Sad, that one who speaks so well should speak amiss!
CHR. Thou hast well described the fault to which thou cleavest.
EL. How? Dost thou not think that I speak with justice?
CHR. But sometimes justice itself is fraught with harm.
EL. I care not to live by such a law.
CHR. Well, if thou must do this, thou wilt praise me yet.
EL. And do it I will, no whit dismayed by thee.
CHR. Is this so indeed? Wilt thou not change thy counsels?
EL. No, for nothing is more hateful than bad counsel.
CHR. Thou seemest to agree with nothing that I urge.

ἔχθος] *ἄχθος* Γ. **1038** *προμηθίας*] *προθυμίας* Γ. **1038** Meineke conj. *φρονῇς ποθ', ἡγήσει.—σὺ νῷν* made in L from *συνὼν*. **1047—1049** F. W. Schmidt would read the verses in this order: 1049, 1048, 1047. **1047** *οὐδέν ἐστιν*] *ἐστιν οὐδὲν* r,

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I not, then (δῆτ'), to obey my own sense of duty? Must I obey yours instead?' The peculiarity of the phrase is that *τῷ σῷ δικαίῳ* means here, 'what is right according to you,' whereas it would normally mean, 'the right on which you rely,' 'your plea, or claim.' Cp. 1110 *τὴν σὴν κληδόν'*.

1039 *ἦ δεινὸν*: cp. *Ant.* 323 *ἦ δεινόν, ᾧ δοκεῖ γε, καὶ ψευδῆ δοκεῖν.*—*εὖ λέγουσαν*, because the sentiment expressed by Chrysothemis is sound in itself: *ἐξαμαρτάνειν*, because Chrysothemis assumes that true wisdom is *now* upon her own side, and not upon Electra's. [Not: 'It is sad that *I* should speak aright and yet *miss my aim*,'—produce no result.]

1040 *ὦ σὺ πρόσκεισαι κακῷ*: cp. 240 n.: *κακῷ*, instead of acc. *κακόν*, the antecedent drawn into the relative clause (cp. *Tr.* 1060 f.).—Chrysothemis means that Electra *εὖ λέγει*, as upholding a right principle, but *ἐξαμαρτάνει*, in proposing a desperate scheme.

1041 *τί δ'; οὐ δοκῶ σοι κ.τ.λ.*: 'You say that I am in error. How then? Do you deny that right is on my side?' Chrysothemis had already admitted that *τὸ δίκαιον* was with Electra (338): she does so here also, but argues, as before, from expediency alone.

1044 *εἰ ποήσεις*: for the fut. indic. ('if you are going to do this') cp. *Ai.* 1155 *εἰ γὰρ ποήσεις, ἴσθι πημανούμενος*: *Ph.* 66 *εἰ δ' ἐργάσει | μὴ ταῦτα, λύπην πᾶσιν Ἀργείοις βαλεῖς.*

1045 *καὶ μήν*: cp. 556 n.

1046 *βουλεύσει πάλιν* = *μεταβουλεύσει*. Cp. *Ph.* 961 *εἰ καὶ πάλιν | γνώμην μετοίσεις* ('change it back,'—not, 'change a second time'): *ib.* 1270 *μεταγνῶναι πάλιν*. Aesch. *Theb.* 1040 *μηδέ τῳ δόξῃ πάλιν* ('contrariwise').

1048 *φρονεῖν*: *i.e.*, 'you seem to share none of my sentiments'; cp. *Ant.* 370 f. *ἐμοὶ.. | ..ἴσον φρονῶν*: *Il.* 4. 361 *τὰ γὰρ φρονέεις τά τ' ἐγώ περ*: Her. 7. 102 *ἦν οἱ ἄλλοι...τὰ σὰ φρονέωσι.*

ΗΛ. πάλαι δέδοκται ταῦτα κοὐ νεωστί μοι.
ΧΡ. ἄπειμι τοίνυν· οὔτε γὰρ σὺ τἄμ' ἔπη
τολμᾷς ἐπαινεῖν αὖτ' ἐγὼ τοὺς σοὺς τρόπους.
ΗΛ. ἀλλ' εἴσιθ'. οὔ σοι μὴ μεθέψομαί ποτε,
οὐδ' ἢν σφόδρ' ἱμείρουσα τυγχάνῃς· ἐπεὶ
πολλῆς ἀνοίας καὶ τὸ θηρᾶσθαι κενά.
ΧΡ. ἀλλ' εἰ σεαυτῇ τυγχάνεις δοκοῦσά τι
φρονεῖν, φρόνει τοιαῦθ'· ὅταν γὰρ ἐν κακοῖς
ἤδη βεβήκῃς, τἄμ' ἐπαινέσεις ἔπη.

ρ. α'. ΧΟ. 1 τί τοὺς ἄνωθεν φρονιμωτάτους οἰων-
2 οὺς ἐσορώμενοι τροφᾶς
3 κηδομένους ἀφ' ὧν τε βλάστ-
4 ωσιν ἀφ' ὧν τ' ὄνασιν εὕρ-
5 ωσι, τάδ' οὐκ ἐπ' ἴσας τελοῦμεν;
6 ἀλλ' οὐ τὰν Διὸς ἀστραπὰν
7 καὶ τὰν οὐρανίαν Θέμιν,
8 δαρὸν οὐκ ἀπόνητοι.

and Brunck. **1050 f.** Stobaeus *Flor.* 2. 29 quotes these two vv. as from the *Φαίδρα*.—Bergk would re-arrange vv. 1050—1057 in this order: 1055—1057, 1052—1054, 1050, 1051. **1052—1057** These six vv. are rejected by Morstadt. **1052** *οὔ σοι*] *οὔ σοὶ* L.—Elmsley (on Eur. *Med.* 1120) conj. *οὔτοι σοι*: Monk, *οὐ γάρ σοι*: Nauck, *οὐχὶ σοί*, or *οὐ μὴν σοί*: Wecklein, *ἀλλ' εἴσιθ' εἴσω· 'γὼ οὐ.—μεθέψομαι*] *καθέψομαι* Γ. Elmsley conj. *μετάσπωμαι*, if *οὐ μή σοι* be kept (*Quart. Rev.* VII. p. 454). **1053** *ἢν...τυγχάνῃς*] *ἢν* (made from *ἤν*)... *τυγχανῃς* L (with *ει* written over *η*): *εἰ...τυγχάνεις* Γ. **1057** *ἔπη*] *ἔπηι* L.

1049 **ταῦτα**, her own rules of conduct, as distinguished from her sister's.—**νεωστί**: for the quantity of *ι* in these adverbs, see on *O. C.* 1251.

1051 **τολμᾷς**, 'bring thyself' to do it; cp. *O. C.* 184 *τόλμα.. | ..ὅ τι καὶ πόλις | τέτροφεν ἄφιλον ἀποστυγεῖν*: and *Ph.* 82 n.

1052 **οὔ σοι μὴ μεθέψομαι.** When *οὐ μή* stands with the fut. indic., it can express either (1) a prohibition, if joined with the 2nd pers.; or (2) a denial, as here, if joined with the 1st or 3rd pers. Cp. Ar. *Ran.* 508 *οὐ μή σ' ἐγὼ | περιόψομαπελθόντ'*. See n. on *O. C.* 177.

1054 **καὶ τὸ θηρᾶσθαι κενά**: cp. *Ant.* 92 *ἀρχὴν δὲ θηρᾶν οὐ πρέπει τἀμήχανα*: and for **καὶ**, Plat. *Prot.* p. 317 A *πολλὴ μωρία καὶ τοῦ ἐπιχειρήματος* ('the very attempt is ridiculous').—**κενά**, vain dreams that her sister could ever feel and act with her: cp. 1031 *σοὶ γὰρ ὠφέλησις οὐκ ἔνι*.

1056 f. **ὅταν γὰρ** κ.τ.λ.: like the warning with which she concludes at v. 430. Schol.: *παρὰ τὸ 'Ομηρικόν, ῥεχθὲν δέ τε νήπιος ἔγνω* (*Il.* 17. 32).—**βεβήκῃς**: 979 n.

1058—1097 Second *στάσιμον*. 1st strophe, 1058—1069, = 1st antistr., 1070—1081: 2nd str., 1082—1089, = 2nd antistr., 1090—1097. For the metres see Metrical Analysis.

The contrast between the attitude of the two sisters suggests the theme of this ode. Why does not Chrysothemis follow the example of natural piety which the very birds of the air set before us? But impiety will not go unpunished. Let the spirit of Agamemnon hear that Electra now stands utterly alone. She has chosen to suffer, and is ready to die, in

EL. My resolve is not new, but long since fixed.

CHR. Then I will go; thou canst not be brought to approve my words, nor I to commend thy conduct.

EL. Nay, go within; never will I follow thee, however much thou mayst desire it; it were great folly even to attempt an idle quest.

CHR. Nay, if thou art wise in thine own eyes, be such wisdom thine; by and by, when thou standest in evil plight, thou wilt praise my words.

CH. When we see the birds of the air, with sure instinct, careful to nourish those who give them life and nurture, why do not we pay these debts in like measure? Nay, by the lightning-flash of Zeus, by Themis throned in heaven, it is not long till sin brings sorrow. 1st strophe.

1058—1069 L divides the vv. thus:—*τί*— | *οἰωνοὺσ*— | *τροφᾶσ*— | *τε βλα-στῶσιν—εὔρω* | *σι*— | *ἀλλ' οὐ*— | *καὶ τὰν*— | *δαρὸν*— | *ὦ χθονία*— | *κατά*— | *δπα*— | *ἀχόρευτα—ὀνείδη.* **1061** *βλάστωσιν* Schaefer: *βλαστῶσιν* MSS., and Ald.—*δνασιν* Brunck: *ὄνησιν* MSS., and Ald.: also Suidas *s. v. ἄνωθεν.* **1063** *ἀλλ' οὐ τὰν* Turnebus: *ἀλλ' οὐ μὰ τὰν* MSS., which Bergk and Wecklein retain (reading *πότμον* for *τὸν* in the antistr., v. 1075). **1064** *οὐρανίαν*] L has the second *ν* in an

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her righteous cause. May she yet prevail!

1058 f. **ἄνωθεν** here = *ἄνω*: so 1449 *ἔξωθεν*: *Tr.* 601 *ἔσωθεν*: *Ant.* 521 *κάτωθεν.* —**οἰωνοὺς** with *οἵ* (the only example in this word): cp. 1001 *τοιοῦτον*: fr. 881 *τὸν Βοϊώτιον νόμον*: *Od.* 7. 312 *τοῖος ἐὼν οἷός ἐσσι.*—The stork was especially a type of parental and filial piety: Ar. *Av.* 1355 *ἐπὴν ὁ πατὴρ ὁ πελαργὸς ἐκπετησίμους* | *πάντας ποήσῃ τοὺς πελαργιδῆς τρέφων,* | *δεῖ τοὺς νεοττοὺς τὸν πατέρα πάλιν τρέφειν.* Suidas *s.v. ἀντιπελαργεῖν*: *παροιμία ἐπὶ τῶν τὰς χάριτας ἀποδιδόντων.*

1059 f. **ἐσορώμενοι**: for the midd., cp. *Tr.* 909 *εἰσορωμένη*, *ib.* 306 *ὁρωμένη*: *O. C.* 244 *προσορωμένα*: *Ant.* 593 *ὁρῶμαι.* —(*τούτων*) **ἀφ' ὧν**: cp. *O. C.* 1388 *κτανεῖν θ' ὑφ' οὗπερ ἐξελήλασαι.*

1061 f. **εὔρωσι**, where *εὕρωνται* would be more usual: cp. 1305 *μέγ' εὑρεῖν κέρδος.*—**ἐπ' ἴσας**, *sc. μοίρας*: cp. Her. 1. 74 *διαφέρουσί σφι ἐπὶ ἴσης τὸν πόλεμον.* For similar phrases, cp. n. on *Ant.* 994 (*δι' ὀρθῆς*).

1063 **ἀλλ' οὐ τὰν κ.τ.λ.** Although the text in the antistrophic vv., 1075, is uncertain, it seems probable that the words *Ἠλέκτρα, τὸν ἀεὶ πατρὸς* there represent the true metre, and that therefore Turnebus was right in deleting *μὰ* before *τὰν* here. *μὰ* is similarly omitted in *O. T.* 660, 1088, *Ant.* 758.

1064 **τὰν οὐρανίαν Θέμιν.** Pindar, in a *ὕμνος* for the Thebans (fr. 30), celebrates *τὰν εὔβουλον Θέμιν οὐρανίαν*, brought by the Fates from the Ocean stream to Olympus, where she was wedded to Zeus, and gave birth to the *ἀλαθέας Ὥρας*, 'the true Seasons,' who come so surely in their turn. Thus there is a twofold fitness in the mention of her here. She is the goddess of just counsel, enthroned beside Zeus (*Διὸς . . πάρεδρος . . Θέμις*, Pind. *Ol.* 8. 21); and her faithful daughters will bring the time of vengeance.

1065 **ἀπόνητοι** = *ἄπονοι*, free from trouble or suffering; a form found elsewhere only in the adv. *ἀπονητότατα* (Her. 2. 14). The reference is explained by the words, *τάδ' οὐκ ἐπ' ἴσας τελοῦμεν*; 'Those of us mortals who neglect these duties do not long escape suffering.' A reflection suggested by the conduct of Chrysothemis is softened by being put in a general form.—Others suppose that Aegisthus and Clytaemnestra are the subjects of *ἀπόνητοι*: but the context clearly excludes this.

9 ὦ χθονία βροτοῖσι φά-
10 μα, κατά μοι βόασον οἰκ-
11 τρὰν ὅπα τοῖς ἔνερθ' Ἀτρεί-
12 δαις, ἀχόρευτα φέρουσ' ὀνείδη·

ἀντ. α'. 1 ὅτι σφιν ἤδη τὰ μὲν ἐκ δόμων νοσεῖ 1070
2 <δή>, τὰ δὲ πρὸς τέκνων διπλῆ
3 φύλοπις οὐκέτ' ἐξισοῦ-
4 ται φιλοτασίῳ διαί-
5 τᾳ. πρόδοτος δὲ μόνα σαλεύει
6 Ἠλέκτρα, †τὸν ἀεὶ πατρὸς 1075
7 δειλαία στενάχουσ', ὅπως
8 ἃ πάνδυρτος ἀηδών,
9 οὔτε τι τοῦ θανεῖν προμη-
10 θής, τό τε μὴ βλέπειν ἑτοί-
11 μα, διδύμαν ἑλοῦσ' Ἐρι- 1080
12 νύν. τίς ἂν εὔπατρις ὧδε βλάστοι;

erasure (from σ?). **1070** *σφιν ἤδη* Schaefer: *σφίσιν ἤδη* L, with most MSS., and Ald. (*σφίσι γ' ἤδη* r, *σφίσ' ἤδη* Triclinius): *σφίσιν δὴ* Erfurdt. **1071** *νοσεῖ δὴ* Triclinius: *νοσεῖ* MSS., and Ald.: *νοσεῖται* a gloss in C, cod. Par. 2794. For

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1066 **χθονία**, preceding **βροτοῖσι**, serves to indicate that the dead are meant (cp. 462 *βροτῶν* n.): the dat. is ethic, denoting those who perceive the *φάμα*. Others understand *βροτοῖσι* of the living, and explain the dat. as virtually = a gen.; 'rumour on the part of mortals,' = 'a rumour which proceeds from them.' (For such a dat., cp. *Ant.* 861 *ἀμετέρου πότμου κλεινοῖς Λαβδακίδαισιν*, n.) This seems less simple and less forcible.

φάμα: cp. Pind. *O.* 8. 81, where the news of an athlete's victory is brought to his dead father in the under-world by *Ἀγγελία*, daughter of Hermes; also *O.* 14. 20 ff., where Ἀχώ is charged with a message 'to the dark house of Persephonè.'

Some write **Φήμα**. Aeschines mentions *Φήμης θεοῦ μεγίστης βωμόν* at Athens (or. 1. § 291: cp. Hes. *Op.* 761 f.). But here, I think, *φάμα* rather hovers on the verge of personification than is actually personified, just as in Her. 9. 100 *φήμη..ἐσέπτατο ἐς τὸ στρατόπεδον*. So in *Od.* 24. 413, *ὅσσα δ' ἄρ' ἄγγελος ὦκα κατὰ πτόλιν ᾤχετο πάντῃ*, we need not write Ὅσσα.

1067 **κατά..βόασον**: for the tmesis, cp. *O. T.* 1198 *κατὰ μὲν φθίσας*: *Ant.* 977 *κατὰ δὲ τακόμενοι*.—**μοι**: cp. 144.

1068 f. **Ἀτρείδαις.** As *τέκνων* in 1071 shows, the ref. is to Agamemnon only; for the plur., cp. 1419 *οἱ γᾶς ὑπαὶ κείμενοι*: Aesch. *Cho.* 49 *τοὺς γᾶς | νέρθεν*.

ἀχόρευτα: cp. *O. C.* 1222 f. (death) *ἀνυμέναιος | ἄλυρος ἄχορος*: Aesch. *Suppl.* 681 (war) *ἄχορον ἀκίθαριν*: *Eum.* 331 *ὕμνος* (of the Furies)..*ἀφόρμικτος*: Eur. *Tro.* 121 *ἄτας..ἀχορεύτους*: *I. T.* 146 *ἀλύροις ἐλέγοις*.—The **ὀνείδη** are the dishonours of the house,—not reproaches to the spirit of Agamemnon for inactivity; though it is implied, of course, that now more than ever his aid is needed.

1070 **νοσεῖ** answers to *οἰωνοὺς* (⏑ – –) in 1058: it is certain, therefore, that a syllable has dropped out after it. **δή** (supplied by Triclinius) is at least tolerable, and is not precluded by *ἤδη*: cp. Eur. *Tro.* 233 *δοῦλαι γὰρ δὴ* ('*very* slaves') | *Δωρίδος ἐσμὲν χθονὸς ἤδη*. So here *δή* will emphasise *νοσεῖ*. For other conjectures, see Appendix.

1071 ff. **τὰ δὲ πρὸς τέκνων**, acc.: lit., 'as to the relations between their children.'—**διπλῆ φύλοπις**, 'strife between two,' 'strife of sister with sister.' The use of the word in ref. to a private quarrel is like that of *πολέμους* in 219.

οὐκέτ' ἐξισοῦται, 'is no longer equal-

Voice that comest to the dead beneath the earth, send a piteous cry, I pray thee, to the son of Atreus in that world, a joyless message of dishonour;

tell him that the fortunes of his house are now distempered; 1st antistrophe.
while, among his children, strife of sister with sister hath broken the harmony of loving days. Electra, forsaken, braves the storm alone; she bewails alway, hapless one, her father's fate, like the nightingale unwearied in lament; she recks not of death, but is ready to leave the sunlight, could she but quell the two Furies of her house. Who shall match such noble child of noble sire?

other conjectures see comment. and Appendix. **1075** 'Ηλέκτρα *τὸν ἀεὶ πατρὸς* MSS. (In L *πατρὸς* is written *πρσ.*) For conjectures, see comment. **1077** *πάνδυρτος* Porson (*Advers.* p 211) and Erfurdt: *πανόδυρτος* MSS. **1078** *οὔτε*] *οὐδέ* Γ.—*τοῦ θανεῖν*] *τοῦ μὴ θανεῖν* C. **1079** *μὴ* made in L from *μὴν*. **1081** *τίς ἂν* Triclinius: *τίς ἂν οὖν* MSS. (*τίς τἄρ' οὖν* Γ), and Ald.

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ised'; *i.e.*, cannot be resolved into harmony, does not permit unity of feeling, **φιλοτασίῳ διαίτᾳ**, in a friendly home-life; for the dat. seems to be modal rather than instrumental. The boldness of the phrase resides in the fact that *διπλῆ φύλοπις*, 'strife between two,' is treated as = 'two who are at strife,' and so *ἐξισοῦται* expresses what would more properly be said of the sisters' minds. The schol. gives the sense rightly: *οὐκέτι ἴσα φρονοῦσιν ὡς ἐν φιλίᾳ διαιτώμεναι, ἀλλὰ στασιάζουσι πρὸς ἀλλήλας.*

It is also possible, though (I think) less natural, to take the dat. *φιλοτασίῳ διαίτᾳ* as depending on *ἐξισοῦται* ('is no longer *compatible with* friendly intercourse').

1074 σαλεύει: *O. T.* 22 *πόλις.. | ἤδη σαλεύει.* Plato similarly applies the word to persons, *ἐν νόσοις ἢ γήρᾳ σαλεύοντας* (*Legg.* 923 B).

1075 'Ηλέκτρα, †τὸν ἀεὶ πατρὸς. The traditional interpretation, preserved in the scholia, took *πατρὸς* with *στενάχουσ'*, as = 'mourning for her sire,' and *τὸν ἀεὶ* as = *τὸν ἀεὶ χρόνον*. The gen. in this sense is quite tenable: cp. *Il.* 22. 424 (quoted by schol.) *τῶν πάντων οὐ τόσσον ὀδύρομαι, ἀχνύμενός περ, | ὡς ἑνός*: *Od.* 14. 40 *ἀντιθέου γὰρ ἄνακτος ὀδυρόμενος καὶ ἀχεύων | ἧμαι*: Eur. *I. A.* 370 *Ἑλλάδος μάλιστ' ἔγωγε τῆς ταλαιπώρου στένω.* The phrase *τὸν ἀεὶ χρόνον* is also frequent (Eur. *Ph.* 1520 f., Plat. *Gorg.* 525 C, E): cp. *Ai.* 342 *τὸν εἰσαεὶ | ...χρόνον*. But there is nothing to show that *τὸν ἀεὶ* could be used, without *χρόνον*, as = 'for ever': in *O. C.* 1584 the words *τὸν ἀεὶ* conceal some corruption: in *Tr.* 80 we should read *εἰς τό γ'* (not *τὸν*) *ὕστερον*.

Hence it is now generally held that this verse is corrupt. But no certain correction has yet been proposed. The word **ἀεὶ** is clearly genuine: hence *θάνατον πατρὸς* (Fröhlich) is improbable. **πατρὸς** must also be right: since the comparison with the *ἀηδών* (used by Electra herself, 147) at once indicates—as, indeed, the whole context does—that the doom which she mourns is not *her own*. This excludes Dindorf's conjecture, *τὸν ἐὸν πότμον*. Schneidewin proposed 'Ηλέκτρα, *πότμον ἀεὶ πατρὸς*, retaining *μὰ* after *ἀλλ' οὐ* in 1063: but this is metrically wrong, since *μὰ* is always short.

Far the best conjecture is Heath's, **ἃ παῖς, οἷον ἀεὶ πατρὸς.** A marginal gloss on *ἃ παῖς*, namely 'Ηλέκτρα, would easily cause the corruption, especially since the words *τὸν ἀεὶ* so often stand together.

1077 πάνδυρτος is the form used by Aesch. *Pers.* 940 and Eur. *Hec.* 212. As the MSS. have *πανόδυρτος* here (a form not found in Tragedy), so they sometimes change *δύρομαι* to *ὀδύρομαι*, as in *O. T.* 1218.—Cp. 147 *ἃ στονόεσσ'*.

1078 f. οὔτε..τε: cp. 350.—**τὸ..μὴ βλέπειν**, instead of the simple inf.: for the art., cp. 1030 (n.).

1080 διδύμαν..'Ερινύν, Aegisthus and Clytaemnestra. So the word is applied to Helen (Aesch. *Ag.* 749, Verg. *Aen.* 2. 573) and to Medea (Eur. *Med.* 1260).

1081 τίς ἂν εὐπατρὶς κ.τ.λ.: 'what

στρ. β'.

οὐδεὶς τῶν ἀγαθῶν <γὰρ>
ζῶν κακῶς εὔκλειαν αἰσχῦναι θέλει
νώνυμος, ὦ παῖ παῖ·
ὡς καὶ σὺ πάγκλαυτον αἰῶνα κοινὸν εἵλου,
τὸ μὴ καλὸν καθοπλίσασα δύο φέρειν ἐν ἑνὶ λόγῳ,
σοφά τ' ἀρίστα τε παῖς κεκλῆσθαι.

ἀντ. β'.

ζώης μοι καθύπερθεν
χειρὶ καὶ πλούτῳ τεῶν ἐχθρῶν ὅσον
νῦν ὑπόχειρ ναίεις·
ἐπεί σ' ἐφεύρηκα μοίρᾳ μὲν οὐκ ἐν ἐσθλᾷ
βεβῶσαν· ἃ δὲ μέγιστ' ἔβλαστε νόμιμα, τῶνδε φερομέναν

1082—1089 L divides the vv. thus:—*οὐδεὶσ—* | *εὔκλειαν—* | *νώνυμος—* | *ὡς καὶ —αἰ* | *ὦνα—* | *τὸ μὴ καλὸν—* | *δύο—* | *σοφά τ'—κεκλῆσθαι.* **1082 f.** These two vv. are quoted by Stobaeus *Flor.* 37. 4.—After *τῶν ἀγαθῶν* a syllable is wanting in the MSS. (answering to the last syll. of *καθύπερθεν* in 1090): Hermann supplies *γὰρ*: Lange, *τοι*: Schneidewin, *ἂν* (changing *θέλει* to *θέλοι*: so, too, Bergk and Blaydes). **1084** *νώνυμοσ* made in L from *νωνυμνοσ*. **1085** *πάγκλαυτον* L: *πάγκλαυστον* A, with most MSS., and Ald.—*αἰῶνα κοινὸν* the MSS., without variant. In L *αἰ*|*ῶνα* is thus divided between two vv., and so in Ald. For conjectures see Appendix.

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woman so truly noble is likely ever to be born?' Will the world see again a maiden so worthy of her descent? *εὔπατρις* is chosen so as to suggest the *father* to whom she was so loyal. Cp. Byron, *The Giaour*, v. 6, 'When shall such hero live again?'

1082 οὐδεὶς τῶν ἀγαθῶν <γὰρ>. This is a comment on Electra's devotion, as just described. The train of thought is;—'Yet such devotion might be expected in one who is truly noble (in nature as well as in race); *for* no generous soul will stoop to baseness.' By **τῶν ἀγαθῶν** here are meant *οἱ καλῶς πεφυκότες* in the full sense (989 n.). The quality of Electra's heroism is such as belongs to them generally; though in the degree of it she is unique.

1083 f. ζῶν κακῶς, by an unworthy, a base life (cp. 989 *ζῆν..αἰσχρῶς*); opposed to *καλῶς ζῆν* (*Ai.* 479).—**νώνυμος**, proleptic; cp. 18 (*σαφῆ*), 242 (*ἐκτίμους*).

1085 πάγκλαυτον αἰῶνα κοινόν, 'a life of mourning, shared with thy friends,' *i.e.*, with the unavenged father whose spirit is mourning in the world below (cp. 847 n.). For this sense of *κοινόν*, cp. *Ai.* 265 ff.: *πότερα δ' ἄν, εἰ νέμοι τις αἵρεσιν, λάβοις, | φίλους ἀνιῶν αὐτὸς ἡδονὰς ἔχειν, | ἢ κοινὸς ἐν κοινοῖσι λυπεῖσθαι ξυνών;* 'to pain thy friends, and have delights thyself, or to share the grief of friends who grieve?' If it be objected that here there is nothing to define the reference of *κοινόν*, the answer is that the thought of her father pervades the whole context from 1074 onwards. I incline to believe, then, that the text is genuine; though I grant that *κοινὸν* leaves room for doubt. Conjectures will be found in the Appendix.

εἵλου: the 'choice' is illustrated by Electra's replies to the Chorus in the Parodos (121—250), and it is to these more especially that they allude.

1087 τὸ μὴ καλὸν καθοπλίσασα. I believe that *καθοπλίσασα* is corrupt, and has supplanted some word which meant 'having rejected' or 'spurned.' In the antistrophic verse (1095), *βεβῶσαν, ἃ δὲ μέγιστ' ἔβλαστε κ.τ.λ.*, two short syllables (*ἃ δὲ*) correspond with the (now) long final of *καλόν*. The best conjecture is J. H. Heinrich Schmidt's **ἀπολακτίσασα**, which gives precisely the required sense, and also an exact metrical correspondence with the antistrophe. Cp. Aesch. *P. V.* 651 *σὺ δ', ὦ παῖ, μὴ ἀπολακτίσῃς λέχος | τὸ Ζηνός*: *Eum.* 141 *κἀπολακτίσασ' ὕπνον*. Only, if this was

No generous soul deigns, by a base life, to cloud a fair repute, and leave a name inglorious; as thou, too, O my daughter, hast chosen to mourn all thy days with those that mourn, and hast spurned dishonour, that thou mightest win at once a twofold praise, as wise, and as the best of daughters. 2nd strophe.

May I yet see thy life raised in might and wealth above thy foes, even as now it is humbled beneath their hand! For I have found thee in no prosperous estate; and yet, for observance of nature's highest laws, winning 2nd antistrophe.

1087 *καθοπλίσασα* MSS. (made in A from *καθοπλίσασθαι*). For conjectures see comment. **1088** *φέρειν*] Nauck writes *φέρῃ δ'* (*i.e. φέρει δ'*).—*ἐν ἐνὶ λόγῳ*] *ἐνὶ λόγῳ* MSS. (except T), and Ald. The metre (cp. 1096) shows that a short syllable is wanting; hence *ἐνί γε λόγῳ* Triclinius (T). *ἐν* was added by Brunck. Hermann quotes a gloss from the Leipsic MSS. a and b, *ἀποφέρεσθαι ἐν ἐνὶ λόγῳ*. **1091** *χειρὶ* Eustathius p. 1083. 17: *χερὶ* MSS., and Ald.—*τῶν ἐχθρῶν* MSS.: for *τῶν* Hermann conj. *τεῶν*: L. Lange, *τοσόνδ'* (received by Nauck and Wecklein). **1092** *ὑπόχειρ* Musgrave: *ὑπὸ χείρα* MSS. (*ὑπὸ χέρα* Erfurdt). **1093** *ἐφηύρηκα* Dindorf: *ἐφεύρηκα* MSS. **1094** *ἐν ἐσθλᾷ*] *ἐν* is omitted by L, but is present in A (and in Ald.): the later MSS. are divided; and some of them (as Vindobonensis, Pal., and L^2) have *ἐπ'*

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the original word, then we must suppose that it had been partly obliterated before *καθοπλίσασα* took its place. The same remark, however, applies more or less to the other conjectures, as *ἀποπτύσασα* (Gleditsch, prefixing *δ'*: Blaydes, prefixing *τ'*): *καταπτύσασα* (Paley): *καθαγνίσασα* (Campbell, 'purging away as by fire'): *καθιππάσασα* (Hermann; but the act. form does not occur).

If **καθοπλίσασα** be retained, the choice is between two explanations, of which **I** prefer the first.

(1) 'Having vanquished dishonour' (schol. *καταπολεμήσασα τὸ αἰσχρόν*), *i.e.*, having overcome the temptation of ignoble ease and security. *καθοπλίζω* elsewhere means to 'arm' or 'equip,' never 'to subdue by arms'; if it has the latter sense here, it follows the analogy of such compounds as *κατακοντίζω*, *καταιχμάζω*, *κατατοξεύω*.

(2) 'Having made ready an unlovely deed': *i.e.*, the vengeance on the murderers.—See Appendix.

1088 **φέρειν**, *so as* to win (cp. 872 *μολεῖν*), = *φέρεσθαι*, as *O. T.* 590 (n.). Cp. *Ph.* 117 *ὡς τοῦτό γ' ἕρξας δύο φέρει δωρήματα*.—**ἐν ἐνὶ λόγῳ**, 'in,' or as we say, 'on,' one account: cp. *ἐν* λόγῳ *εἶναι*, etc.

1090 f. **καθύπερθεν**, an epic word not elsewhere used in Tragedy: this figurative sense of it is not Homeric, but is frequent in Herodotus (as 8. 60 *τῶν ἐχθρῶν κατύπερθε γενέσθαι*: cp. 1. 67, 5. 69).—**τεῶν**, for the MSS. **τῶν**, is a simpler and far more probable correction than **τοσόνδ'** (cr. n.). The epic and Ionic *τεὸς* is used in lyrics by Aesch. (*P. V.* 162, *Th.* 105, 108): in *Ant.* 604 (lyr.) the MSS. give *τεὰν*, which seems right: and in Eur. *Heracl.* 911 (lyr.) *τεὸς* is the best correction of *θεός*.

1092 **ὑπόχειρ** (Musgrave's correction of *ὑπὸ χεῖρα*) is not elsewhere extant, but is correctly formed (cp. *ἐπίχειρ*, *ἀντίχειρ*), and is placed beyond reasonable doubt by the metre (= 1084 *νώνυμος, ὦ παῖ παῖ*). *ὑποχείριος* is frequent in this sense.

1094 f. **μοίρᾳ..οὐκ ἐν ἐσθλᾷ βεβῶσαν**: cp. 1056 f. *ἐν κακοῖς | βεβήκῃς*, and 979 n.

1095 ff. **μέγιστα..νόμιμα**, those 'unwritten and unfailing' laws of the gods which prescribe natural piety in human relationships. See on *Ant.* 454 f. *ἄγραπτα κἀσφαλῆ θεῶν | νόμιμα*: and *O. T.* 865 ff. *νόμοι..ὑψίποδες, οὐρανίαν | δι' αἰθέρα τεκνωθέντες, ὧν Ὄλυμπος | πατὴρ μόνος*.—**ἔβλαστε**: they are the greatest that have ever 'come into existence,' being of divine origin, and antecedent to any human law: *ἀεί ποτε | ζῇ ταῦτα, κοὐδεὶς οἶδεν ἐξ ὅτου φάνη* (*Ant.* 456).

6 ἄριστα τᾷ Ζηνὸς εὐσεβείᾳ.

ΟΡΕΣΤΗΣ.

ἆρ', ὦ γυναῖκες, ὀρθά τ' εἰσηκούσαμεν,
ὀρθῶς θ' ὁδοιποροῦμεν ἔνθα χρῄζομεν;
ΧΟ. τί δ' ἐξερευνᾷς καὶ τί βουληθεὶς πάρει;
ΟΡ. Αἴγισθον ἔνθ' ᾧκηκεν ἱστορῶ πάλαι.
ΧΟ. ἀλλ' εὖ θ' ἱκάνεις χὠ φράσας ἀζήμιος.
ΟΡ. τίς οὖν ἂν ὑμῶν τοῖς ἔσω φράσειεν ἂν
ἡμῶν ποθεινὴν κοινόπουν παρουσίαν;
ΧΟ. ἦδ', εἰ τὸν ἄγχιστόν γε κηρύσσειν χρεών.
ΟΡ. ἴθ', ὦ γύναι, δήλωσον εἰσελθοῦσ' ὅτι
Φωκῆς ματεύουσ' ἄνδρες Αἴγισθόν τινες.

1097 ἄριστα τᾷ Διὸς εὐσεβείᾳ MSS. (except T), and Ald.: for Διὸς Triclinius wrote Ζηνὸς. In L, the schol. on 1095 notices a *v. l.* ἐριστὰ for ἄριστα: the schol. on 1097 has *γρ.* ἄριστα ταξηνός. For Διὸς, Gleditsch and Michaelis conj. πατρὸς. Wecklein writes ἄριστον αἶνον δι' εὐσέβειαν: L. Lange conj. κράτος τ' ἀριστεῖά τ' εὐσεβείᾳ: Nauck (formerly), ἄριστα τὰν σὰν δι' εὐσέβειαν: Bellermann, ἐπιστάτα Ζηνὸς εὐσέβειαν.

τῶνδε φερομέναν ἄριστα: 'on account of these,—*i.e.*, for observance of them,—winning excellent things,' 'winning an excellent reward,'—viz., praise of the noblest kind. τῶνδε is then a causal gen.: cp. *O. T.* 48 σωτῆρα κλήζει τῆς πάρος προθυμίας. That this is the sense of φερομέναν here, is strongly suggested by other passages; cp. 968 f. εὐσέβειαν.. | ..οἴσει, and esp. *O. T.* 863 ff. εἴ μοι ξυνείη φέροντι (=φερομένῳ) | μοῖρα τὰν εὔσεπτον ἀγνείαν λόγων | ἔργων τε πάντων, ὧν νόμοι πρόκεινται | ὑψίποδες ('winning the praise of reverent purity,' etc.). Some take ἄριστα as = ἀριστεῖα ('winning the foremost place' in respect to these laws): an impossible sense for it. ἄριστα might, indeed, be taken with τῶνδε as possessive gen.; 'winning the best things belonging to these laws,'—their best gifts; those, namely, which they bring to those who obey them. But this would be somewhat forced.

I formerly understood:—'in respect to these laws, prospering full well': ἄριστα being then an adv., while φερομέναν is used as in Thuc. 2. 60 § 3 καλῶς.. φερόμενος τὸ καθ' ἑαυτόν: 5. 15 § 2 εὖ φερόμενοι: 5. 16 § 1 εὖ φερόμενος ἐν στρατηγίαις. This view is recommended by the fact that φερομέναν ἄριστα then forms a clear antithesis to μοίρᾳ..οὐκ ἐν ἐσθλᾷ βεβῶσαν. But two points are against it. (1) τῶνδε, as a genitive of relation, is somewhat awkward; though we might compare Thuc. 3. 92 § 4 τοῦ πρὸς Ἀθηναίους πολέμου καλῶς ἐδόκει αὐτοῖς ἡ πόλις καθίστασθαι...τῆς τε ἐπὶ Θράκης παρόδου χρησίμως ἔξειν: and id. 1. 36 § 2 Σικελίας καλῶς παράπλου κεῖται. (2) The poet's usage, as we have seen, favours the other sense of φερομέναν.

1097 τᾷ Ζηνὸς εὐσεβείᾳ, 'by thy piety towards Zeus': for the objective gen., cp. *O. T.* 239 θεῶν εὐχαῖσι. The MSS. have Διὸς, against metre, just as in *Tr.* 956 they have τὸν Διὸς ἄλκιμον γόνον. In both places, Ζηνὸς, the correction of Triclinius, seems the best. Here, indeed, to judge by a marginal scholium in L (cr. n.), Ζηνὸς may have been an old variant. The change of Ζηνὸς into Διὸς is such as might have been due to a slip of memory in actors, by whom the tragic texts had been much corrupted even before 330 B.C.—Recent criticism is inclined to suspect some deeper fault here (see cr. n.); but, as it seems to me, without good reason.

1098—1383 Third ἐπεισόδιον. Orestes and Pylades present themselves as Phocians, followed by two attendants (1123), one of whom carries a bronze urn.

Orestes reveals himself to Electra, who gives utterance to her joy (1098—1287).

the noblest renown, by thy piety toward Zeus.

Enter ORESTES, *with* PYLADES *and two attendants.*

OR. Ladies, have we been directed aright, and are we on the right path to our goal?

CH. And what seekest thou? With what desire hast thou come?

OR. I have been searching for the home of Aegisthus.

CH. Well, thou hast found it; and thy guide is blameless.

OR. Which of you, then, will tell those within that our company, long desired, hath arrived?

CH. This maiden,—if the nearest in kin should announce it.

OR. I pray thee, mistress, make it known in the house that certain men of Phocis seek Aegisthus.

1099 *ὀρθῶς θ'* r: *ὀρθῶς δ'* A, with most MSS., and Ald. In L the 1st hand wrote *ὀρθῶς* only, and *δ'* was added by S. **1101** *ἱστορῶ*] Schol. in L, *γρ. μαστεύω.* **1102** *ἀλλ' εὖ θ'* L, with most MSS., and Ald.: *ὀρθῶς* r (*ἀλλ' εὖθ'* being written over it in L^2 and Vindobonensis). **1107** *ματεύουσ'* r: *μα..στεύουσ'* L, a letter (*ν*?)

He then speaks of his plans. The Paedagogus enters (1326), and urges them to lose no more time. Orestes and Pylades, with their attendants and the Paedagogus, enter the house (1375).

Electra, after a brief prayer, follows them in (1383).

1098 f. εἰσηκούσαμεν, *i.e.*, from some one in the neighbourhood. These envoys from Strophius (1111) are not supposed to have travelled with the messenger from Phanoteus (670). The poet has skilfully varied the dialogue from the similar one in 660 ff.

ὀρθῶς θ'. The *v. l.* **δ'** for **θ'**, though it has the better authority, is improbable here. For instances in which **τε** can fitly be followed by **δέ**, see *Ant.* 1096 (n.), *Tr.* 143 (n.).—**ἔνθα** here = 'whither': *Ph.* 1466.

1101 Αἴγισθον: for the constr., cp. *Ph.* 444 *τοῦτον οἶσθ' εἰ ζῶν κυρεῖ;* (n.)—**ᾤκηκεν,** 'has fixed his abode,'—a light touch of dramatic irony, since his tenure of it is so nearly at an end. Plat. *Legg.* 666 E *οὐκ ἐν ἅστεσι κατῳκηκότων* (but nomads).

1102 ἀλλ', 'well': cp. *Tr.* 229 *ἀλλ' εὖ μὲν ἴγμεθ'.*—**χὠ φράσας:** cp. Pind. *P.* 4. 117 *δόμους πατέρων..* | *φράσατέ μοι:* Aesch. *Suppl.* 492 *ὀπάονας δὲ φρά- ρας τ' ἐγχωρίων:* Xen. *Cyr.* 5. 4. 40 *ὧν φραστῆρα.*—**ἀζήμιος,** *i.e. οὐκ ἔνοχος ζημίᾳ:* schol. *ἄμεμπτος.*

1103 f. τίς..φράσειεν ἄν; For the form of the request, cp. 660 (n.); *O. C.* 70 *ἆρ' ἄν τις αὐτῷ πομπὸς ἐξ ὑμῶν μόλοι;* For the doubled *ἄν*, 333 (n.).

ποθεινήν, passive, 'desired,' as in *Ph.* 1445 (the only other place where Soph. has the word). Cp. 666 f., *σοὶ φέρων ἥκω λόγους* | *ἡδεῖς.* The Chorus are meant to understand that the arrival of the new comers has been expected, and will prove welcome, as confirming the news from Phocis. To the ear of the spectator *ποθεινὴν* suggests the longing of Electra for her brother's return.—**κοινόπτουν** (found only here) recalls *κοινόπλουν* (*ὁμιλίαν*) in *Ai.* 872.

1105 τὸν ἄγχιστον: *i.e.*, nearest of kin to Clyt. and Aegisthus; the Chorus do not surmise her relationship to the young Phocian. For the general masc., cp. 145, 1026.

1106 ἴθ', ὦ γύναι. As *ἴθι* was used in entreaty (*O. T.* 46), it is not, in itself, abrupt; but the tone of the direction implies ignorance of Electra's rank, and is thus in keeping with the part of the Phocian *ξένος.* Orestes,—who thought that he recognised her voice when it was heard from within (v. 80),—can, of course, be in no doubt as to her identity. Verse 1125 already indicates this. After v. 1148, at any rate, he would know the fact, if he had been so dull as not to discover it sooner. But he pretends not to know who she is until he hears her name pronounced by the Chorus (1171).

ΗΛ. οἴμοι τάλαιν', οὐ δή ποθ' ἧς ἠκούσαμεν
φήμης φέροντες ἐμφανῆ τεκμήρια;
ΟΡ. οὐκ οἶδα τὴν σὴν κληδόν'· ἀλλά μοι γέρων
ἐφεῖτ' Ὀρέστου Στρόφιος ἀγγεῖλαι πέρι.
ΗΛ. τί δ' ἔστιν, ὦ ξέν'; ὡς μ' ὑπέρχεται φόβος.
ΟΡ. φέροντες αὐτοῦ σμικρὰ λείψαν' ἐν βραχεῖ
τεύχει θανόντος, ὡς ὁρᾷς, κομίζομεν.
ΗΛ. οἰ 'γὼ τάλαινα, τοῦτ' ἐκεῖν' ἤδη σαφὲς
πρόχειρον ἄχθος, ὡς ἔοικε, δέρκομαι.
ΟΡ. εἴπερ τι κλαίεις τῶν Ὀρεστείων κακῶν,
τόδ' ἄγγος ἴσθι σῶμα τοὐκείνου στέγον.
ΗΛ. ὦ ξεῖνε, δός νυν πρὸς θεῶν, εἴπερ τόδε
κέκευθεν αὐτὸν τεῦχος, εἰς χεῖρας λαβεῖν,
ὅπως ἐμαυτὴν καὶ γένος τὸ πᾶν ὁμοῦ
ξὺν τῇδε κλαύσω κἀποδύρωμαι σποδῷ.
ΟΡ. δόθ', ἥτις ἐστί, προσφέροντες· οὐ γὰρ ὡς
ἐν δυσμενείᾳ γ' οὖσ' ἐπαιτεῖται τάδε,
ἀλλ' ἢ φίλων τις ἢ πρὸς αἵματος φύσιν.
ΗΛ. ὦ φιλτάτου μνημεῖον ἀνθρώπων ἐμοὶ
ψυχῆς Ὀρέστου λοιπόν, ὡς σ' ἀπ' ἐλπίδων
οὐχ ὥνπερ ἐξέπεμπον εἰσεδεξάμην.

being erased after *α*. **1112—1114** These three vv. are rejected by A. Schöll. Nauck would re-write vv. 1113 f. thus: *θανόντος αὐτοῦ σμικρὰ λείψαν' ἐν κύτει | σμικρῷ φέροντες, ὡς ὁρᾷς, ἀφίγμεθα.* **1114** *κομίζομεν*] Wecklein and Blaydes conj. *προσήκομεν.* **1115** *οἰ 'γὼ*] *οἰ ἐγὼ* L (*ἐγὼ* in a blot and erasure). **1116** *ἄχθος*] Nauck writes *ἄλγος.* **1119** *δός νυν* Triclinius: *δὸς νῦν* most MSS., and Ald.

1108 *οὐ δή ποθ'*: cp. *Tr.* 876 *οὐ δή ποθ' ὡς θανοῦσα*; (n.).

1110 f. *τὴν σὴν κληδόν'*: cp. *Ph.* 1251 *τὸν σὸν οὐ ταρβῶ φόβον.*—**Στρόφιος**: see on 45. The name occurs nowhere else in the play.

1113 f. **φέροντες**, 'carrying' (in the urn), refers simply to the mode of conveyance; **κομίζομεν**, 'we bring,' expresses the care with which they perform their mission. In *κομίζω*, 'care' is indeed the primary notion (cp. *κομιδή*): that of 'taking a thing to a place' is secondary. *φέρω* and *κομίζω* are similarly combined in Isaeus or. 8 § 21 (referring to a funeral): *εἰσελθὼν δὲ εἴσω κομίζειν οἷος ἦν, ἔχων τοὺς οἴσοντας*: 'I was disposed to *remove* the body, having *bearers* with me.'

1115 f. *τοῦτ' ἐκεῖν' κ.τ.λ.* Three modes of punctuation are possible; the first is perhaps the best, though the second is also satisfactory. (1) To place no point either after *ἐκεῖν'* or after *σαφές*. 'There, it seems, I clearly see that sorrow (=the sorrow which I foreboded) in your hands.' *σαφὲς* is then equiv. to an adv. with *δέρκομαι*: and the combination of *σαφὲς* with *πρόχειρον* is like that in *Tr.* 223 *τάδ' ἀντίπρῳρα δή σοι | βλέπειν πάρεστ' ἐναργῆ.* (2) To place a point after *σαφές*. 'This is what I feared (*ἐκεῖνο*), now placed beyond a doubt; I see,' etc. The only objection to this is that the words *πρόχειρον κ.τ.λ.* then become a little abrupt and obscure. (3) To place a point after *ἐκεῖν'*, and none after *σαφές*. 'That is it; I now see clearly,' etc. Cp. Ar. *Av.* 354 *τοῦτ' ἐκεῖνο· ποῖ φύγω δύστηνος;* But this colloquialism, though used by

EL. Ah, woe is me! Surely ye are not bringing the visible proofs of that rumour which we heard?

OR. I know nothing of thy 'rumour'; but the aged Strophius charged me with tidings of Orestes.

EL. What are they, sir? Ah, how I thrill with fear!

OR. He is dead; and in a small urn, as thou seest, we bring the scanty relics home.

EL. Ah me unhappy! There, at last, before mine eyes, I see that woful burden in your hands!

OR. If thy tears are for aught which Orestes hath suffered, know that yonder vessel holds his dust.

EL. Ah, sir, allow me, then, I implore thee, if this urn indeed contains him, to take it in my hands,—that I may weep and wail, not for these ashes alone, but for myself and for all our house therewith!

OR. (*to the attendants*). Bring it and give it her, whoe'er she be; for she who begs this boon must be one who wished him no evil, but a friend, or haply a kinswoman in blood.

[*The urn is placed in* ELECTRA'S *hands.*

EL. Ah, memorial of him whom I loved best on earth! Ah, Orestes, whose life hath no relic left save this,—how far from the hopes with which I sent thee forth is the manner in which I receive thee back!

1124 In L the 1st hand wrote *ἐπαιτεῖ τόδε*: a later hand has added *ται* in a compendium above *εῖ*. **1125** *φύσιν*] Deleting this word, Fröhlich would change *τις* to *τίς ἐστιν*: Nauck, to *ἔφυ τις*: Autenrieth, to *πέφυκεν*. Jahn rejected the verse. **1127** *ψυχῆς Ὀρέστου λοιπόν*] Morstadt conj. *μορφῆς τ' (μορφῆς* Blaydes) *Ὀρέστου λείψαν'*.—*ὥς σ'* Brunck: *ὡς* MSS.—*ἀπ' ἐλπίδων* MSS. (written *ἄπ'* in A, as in Ald.): *ὑπ' ἐλπίδων* Schaefer. **1128** *ὥνπερ* L, A, with most MSS., and Ald.: *ὄνπερ*

Eur. (*Or.* 804 *τοῦτ' ἐκεῖνο, κτᾶσθ' ἑταίρους*), seems too homely for the style of Sophocles. In 1178 we have merely *τόδ' ἔστ' ἐκεῖνο*: in *O. C.* 137 *ὅδ' ἐκεῖνος ἐγώ*.

πρόχειρον, 'ready in the hand': *Ph.* 747 *πρόχειρον εἴ τί σοι, τέκνον, πάρα | ξίφος χεροῖν* (n.).—**ἄχθος**, *i.e.*, the urn, but with ref. to the figurative sense, 'woe' (cp. 120, 204): *Ant.* 1172 *τί δ' αὖ τόδ' ἄχθος βασιλέων ἥκεις φέρων;*

1120 **κέκευθεν**, trans., as in *Il.* 22. 118 *ὅσσα πτόλις ἥδε κέκευθε*, and *Od.* 3. 18 *μῆτιν ἐνὶ στήθεσσι κέκευθε* (the only Homeric examples of this perf.). In Attic it is elsewhere intrans.

1122 Cp. Aesch. *P. V.* 637 *ὡς τάποκλαῦσαι κἀποδύρασθαι τύχας.*

1123 ff. **δότε** (*αὐτῇ*), **ἥτις ἐστί**: cp. *Ant.* 35 *ὃς ἂν τούτων τι δρᾷ, | φόνον προκεισθαι* (n.).—**ἐπαιτεῖται**: the only instance of the midd.: in *O. T.* 1416 and *O. C.* 1364 we have the ordinary act. form. In *ἀπαιτεῖν*, too, the midd. forms are avoided.—**πρὸς αἵματος**: cp. *Ai.* 1305 *τοὺς πρὸς αἵματος*: Arist. *Pol.* 2. 3, § 7 *(συγγένειαν) ἢ πρὸς αἵματος ἢ κατ' οἰκειότητα καὶ κηδείαν*.—**φύσιν**: cp. 325 n.

1127 f. **ψυχῆς Ὀρέστου λοιπόν**, lit., 'remaining from the life of Orestes.' —**ἀπ' ἐλπίδων**, far away from my hopes, contrary to them: cp. Apoll. Rh. 2. 863 *μάλα πολλὸν ἀπ' ἐλπίδος ἔπλετο νόστος*. So *ἀπὸ δόξης*, contrary to expectation (*Il.* 10. 324, *Od.* 11. 344): *ἀπὸ θυμοῦ*, unpleasing to one (*Il.* 1. 562): *οὐκ ἀπὸ γνώμης*, not unwisely (*Tr.* 389): and often *οὐκ ἀπὸ τρόπου*, not unreasonably: *οὐκ ἀπὸ καιροῦ*: *οὐκ ἀπὸ σκοποῦ*.

Then **οὐχ ὥνπερ** (if sound) is best explained as standing, by attraction to *ἐλπίδων*, for *οὐχ αἵσπερ*: and the sense is:

νῦν μὲν γὰρ οὐδὲν ὄντα βαστάζω χεροῖν·
δόμων δέ σ', ὦ παῖ, λαμπρὸν ἐξέπεμψ' ἐγώ.
ὡς ὤφελον πάροιθεν ἐκλιπεῖν βίον,
πρὶν ἐς ξένην σε γαῖαν ἐκπέμψαι χεροῖν
κλέψασα τοῖνδε κἀνασώσασθαι φόνου,
ὅπως θανὼν ἔκεισο τῇ τόθ' ἡμέρᾳ,
τύμβου πατρῴου κοινὸν εἰληχὼς μέρος.
νῦν δ' ἐκτὸς οἴκων κἀπὶ γῆς ἄλλης φυγὰς
κακῶς ἀπώλου, σῆς κασιγνήτης δίχα·
κοὔτ' ἐν φίλαισι χερσὶν ἡ τάλαιν' ἐγὼ
λουτροῖς σ' ἐκόσμησ' οὔτε παμφλέκτου πυρὸς
ἀνειλόμην, ὡς εἰκός, ἄθλιον βάρος.
ἀλλ' ἐν ξέναισι χερσὶ κηδευθεὶς τάλας

Harl.: ὥσπερ r.—ἐξέπεμπον made in L from εἰσέπεμπον, ξ being in an erasure. **1129 f.** Nauck rejects these two vv.—οὐδὲν ὄντα] οὐδέν σ' ὄντα Δ (cod. Abbat. Flor. 2788), and so Blaydes. **1131** The scribe of L wrote ὤφελων: a late corrector has altered it to ὤφελεσ, a *v l.* found in the Vindobonensis, Harl., and a few more of the later MSS. **1133** A late corrector of L has written ν over κλέψασα and σα over κἀνασώσασθαι, wishing to read κλέψασαν...κἀνασώσασαν (!). **1135** εἰληχὼς]

—'In a manner how contrary to my hopes—not with those hopes wherewith I sent thee forth—have I received thee back.' The notion of contrariety is thus expressed twice over; first by ἀπό, then by οὐχ. If this is awkward in grammar, yet it has a certain pathetic emphasis.

Other possibilities are the following. (1) Keeping both οὐχ ὥσπερ and ἀπ', to take ἀπ' ἐλπίδων as='*with* hopes.' The prep. would then be used as when it denotes a resource: 1378 ἀφ' ὧν ἔχοιμι: Thuc. 1. 91 § 7 ἀπὸ ἀντιπάλου παρασκευῆς. (Observe that in *Tr.* 667 ἀπ' ἐλπίδος καλῆς is not really similar; it means, 'as the *outcome* of a fair hope.') The prevailing usage of ἀπό condemns this view.

(2) Still keeping οὐχ ὥσπερ, to change ἀπ', with Schaefer, to ὑπ'. Cp. Eur. *Hec.* 351 ἐθρέφθην ἐλπίδων καλῶν ὕπο. This is possible; though ὑπό, when thus used, commonly denotes an *external* accompaniment (*Tr.* 419 n.); as, indeed, even in *Hec. l. c.*, the hopes are not merely Polyxena's own, but those of her friends. Further: ὥς σ' ἀπ' ἐλπίδων—ἀπό meaning 'contrary to'—strikes the note of despair more forcibly.

(3) Keeping ἀπ' as='contrary to,' to alter οὐχ ὥσπερ either to οὐχ ὅπερ or to οὐχ ὥσπερ. Each of these occurs in one or more of the later MSS., though probably either by conjecture or by error. Of the two, οὐχ ὥσπερ gives the simplest sense, while οὐχ ὅπερ is perhaps superior in vigour and pathos.

On the whole, I retain the traditional reading, though not without a suspicion that either ἀπ' or ὥσπερ is unsound.

1129 f. νῦν μὲν γὰρ κ.τ.λ. The schol. on 1126 quotes *Il.* 19. 288 (Briseïs mourning Patroclus): ζωὸν μέν σε ἔλειπον ἐγὼ κλισίηθεν ἰοῦσα, | νῦν δέ σε τεθνηῶτα κιχάνομαι (from which Hermann infers,—surely somewhat fancifully,—that the schol. read οὐχ ὅπερ in 1128).—**οὐδὲν ὄντα**: cp. 1166 τὸ μηδέν.—**βαστάζω**: cp. 905 n.—**λαμπρὸν** refers to the bright light of life in the young face. Cp. *O. T.* 81 λαμπρὸς ὥσπερ ὄμματι: Eur. *Ion* 475 τέκνων οἷς ἂν...λάμπωσιν ἐν θαλάμοις | ... νεανίδες ἦβαι. Nauck brackets these two vv., because (1) λαμπρὸν is strange; and (2) the verses are irrelevant to the 'hopes' mentioned in 1127. But the fitness of λαμπρόν, as poetically used here, is precisely that it suggests the bright promise of the life on which those hopes rested.

1131 ff. ὡς ὤφελον: cp. *Il.* 3. 428 ὡς ὤφελες αὐτόθ' ὀλέσθαι. With Homer,

Now I carry thy poor dust in my hands; but thou wert radiant, my child, when I sped thee forth from home! Would that I had yielded up my breath, ere, with these hands, I stole thee away, and sent thee to a strange land, and rescued thee from death; that so thou mightest have been stricken down on that self-same day, and had thy portion in the tomb of thy sire!

But now, an exile from home and fatherland, thou hast perished miserably, far from thy sister; woe is me, these loving hands have not washed or decked thy corpse, nor taken up, as was meet, their sad burden from the flaming pyre. No; at the hands of strangers, hapless one, thou hast had those rites, and

εἰληφὼς E. **1136** *κἀπὶ* made in L from *κἀπὸ*. **1139** λουτροῖς σ'] L, with most MSS. and Ald., omits σ': which Pal. and L^2 preserve.—L has traces of erasure in the *υρ* of *πυρὸς*. **1140** *βάρος*] Nauck and Autenrieth conj. *δέμας*. **1141** *ξέναισι*] *ξένηισι* L.

ὡς and *αἰθ'* are alike frequent in this phrase: Attic usage prefers *εἰθ'* (1021), though *ὡς* also occurs (as in Ar. *Ran.* 955, Eur. *Ion* 286). The simple *ὤφελον* stands in *O. T.* 1157, and with *μή* in *Ph.* 969, *Tr.* 998.

The *v.l.* *ὤφελες* is excluded by *κλέψασα*, since we should then require (*ἐμὲ*) *κλέψασαν*: it would also forestall v. 1134. Electra's self-reproach is that her action, without ultimately saving his life, deprived him of funeral rites at home. She goes on to lament that she herself had not rendered those rites (1138 ff.). That regret might seem inconsistent with her wish in 1131; but it represents a separate thought which rises in her mind as she pictures him perishing among strangers.

τοῖνδε, the fem. form in Attic inscriptions (*O.T.* 1462 cr. n.).—**κἀνασώσασθαι**, 'rescue': so the act. in *O.T.* 1351 *ἀπό τε φόνου | ἔρρυτο κἀνέσωσε*. The word means esp. to 'recover' what has been lost. Her. 3. 65 *μὴ δὲ ἀνασωσαμένοισι τὴν ἀρχήν, μηδ' ἐπιχειρήσασι ἀνασῴζειν*.—**φόνου**: cp. 11.

1134 f. ὅπως..ἔκειτο, lit., 'in order that thou mightest have lain': see on *O.T.* 1319 *ἵν' ἦ τυφλός τε καὶ κλύων μηδέν*, and *id.* 1392 *ὡς ἔδειξα μήποτε κ.τ.λ.*—**τύμβου πατρῴου**: cp. n. on 893.

1136 φυγὰς: as Clyt. says (776 f.), *φυγὰς | ἀπεξενοῦτο*: and Electra (865 ff.), *ξένος | ἄτερ ἐμᾶν χερῶν | ...κέκευθεν*.

1138 ἐν, instrumental (*Ant.* 764 n.).—**φίλαισι**, as opp. to *ξέναισι* (1141). Cp. Pope's *Elegy*, vv. 47 ff.: 'What can atone, oh ever-injured shade! | Thy fate unpity'd, and thy rites unpaid? | No friend's complaint, no kind domestic tear | Pleas'd thy pale ghost, or grac'd thy mournful bier. | By foreign hands thy dying eyes were clos'd, | By foreign hands thy decent limbs compos'd, | By foreign hands thy humble grave adorn'd, | By strangers honour'd, and by strangers mourn'd!'

1139 λουτροῖς σ' ἐκόσμησ': not merely, 'honoured with washings,' but rather, 'washed and *dressed*' for the *πρόθεσις*. The sense is thus the same as in *Ant.* 900 f. *θανόντας αὐτόχειρ ὑμᾶς ἐγὼ | ἔλουσα κἀκόσμησα*. For *κοσμεῖν* in ref. to funeral rites, cp. 1401: *Ant.* 395 *τάφον | κοσμοῦσα* ('showing grace to the dead'—by sprinkling dust and pouring libations). Similarly *O.C.* 1602 *λουτροῖς τέ νιν | ἐσθῆτί τ' ἐξήσκησαν*. Isaeus or. 8 § 22 *λεγούσης ὅτι βούλοιτ' ἂν αὐτὴ τὸ σῶμα τὸ ἐκείνου συμμεταχειρίζεσθαι* (referring esp. to the washing of the corpse) *μεθ' ἡμῶν καὶ κοσμῆσαι*. Lucian *De luctu* 11 mentions washing, anointing with perfumes, crowning with flowers and dressing.

1140 ἄθλιον βάρος, the calcined bones. So in *Il.* 24. 793 (at Hector's funeral), when the body had been burned and the pyre quenched with wine, *ὀστέα λευκὰ λέγοντο κασίγνητοί θ' ἑταροί τε*. They then place them in a *λάρναξ* or urn, which is laid in a grave (*κάπετος*), and over this a mound (*σῆμα*) is raised.

1141 f. ἐν ξέναισι χφσὶ κηδευθεὶς: cp. Demades *ὑπὲρ τῆς δωδεκαετίας* § 9 (in Baiter and Sauppe's *Oratores Attici*, vol. II. p. 314) *χιλίων ταφὴ Ἀθηναίων μαρτυρεῖ μοι, κηδευθεῖσα ταῖς τῶν ἐναντίων χερσίν* (a reminiscence of this

σμικρὸς προσήκεις ὄγκος ἐν σμικρῷ κύτει.
οἴμοι τάλαινα τῆς ἐμῆς πάλαι τροφῆς
ἀνωφελήτου, τὴν ἐγὼ θάμ' ἀμφὶ σοὶ
πόνῳ γλυκεῖ παρέσχον. οὔτε γάρ ποτε
μητρὸς σύ γ' ἦσθα μᾶλλον ἢ κἀμοῦ φίλος,
οὔθ' οἱ κατ' οἶκον ἦσαν, ἀλλ' ἐγὼ τροφός,
ἐγὼ δ' ἀδελφὴ σοὶ προσηυδώμην ἀεί.
νῦν δ' ἐκλέλοιπε ταῦτ' ἐν ἡμέρᾳ μιᾷ
θανόντι σὺν σοί. πάντα γὰρ συναρπάσας
θύελλ' ὅπως βέβηκας. οἴχεται πατήρ·
τέθνηκ' ἐγὼ σοί· φροῦδος αὐτὸς εἶ θανών·
γελῶσι δ' ἐχθροί· μαίνεται δ' ὑφ' ἡδονῆς
μήτηρ ἀμήτωρ, ἧς ἐμοὶ σὺ πολλάκις
φήμας λάθρᾳ προὔπεμπες ὡς φανούμενος
τιμωρὸς αὐτός. ἀλλὰ ταῦθ' ὁ δυστυχὴς
δαίμων ὁ σός τε κἀμὸς ἐξαφείλετο,
ὅς σ' ὧδέ μοι προὔπεμψεν ἀντὶ φιλτάτης
μορφῆς σποδόν τε καὶ σκιὰν ἀνωφελῆ.
οἴμοι μοι·
ὦ δέμας οἰκτρόν, φεῦ φεῦ.
ὦ δεινοτάτας, οἴμοι μοι,

1142 *μικρὸς...μικρῷ* Suidas *s. v. ὄγκος*. **1145** *παρέσχον*] Nauck conj. *παρεῖχον*. **1146 f.** Nauck would reduce these two vv. to one, thus: *μητρὸς σύ γ' εἶλκες μαστόν, ἀλλ' ἐγὼ τροφός* (changing *οὔτε* to *οὐδὲ* or *οὔ τι* in 1145). **1148** *σοι* L (with *ἡ*, indicating *σὴ*, written above by the 1st hand): *σοὶ* A: *σὴ* Γ, etc., 'and Ald.—*προσηυδώμην* L (made from *προσηυδόμην*), A, etc.: *προσηυδόμην* r and Ald. **1150** *θανόντι*] *θανόντα* Γ. **1152** *τέθνηκ' ἐγώ σοι* MSS. and Ald.—Erfurdt

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verse?). Kaibel *Epigr. Gr.* 604. 3 Μαρκιανὸς δέ μ' ἔθαψε καὶ ἐκήδευσεν.—**σμικρὸς**..**ὄγκος**: cp. 758 n.

1143 ff. τῆς ἐμῆς..**τρ. ἀνωφελήτου**: for the order of words, cp. 133 n.—**παρέσχον**, not *παρεῖχον*, because she is looking back on a closed chapter of her life: cp. Thuc. VI. 92. § 3 *ἐπολιτεύθην*.

1146 ἢ κἀμοῦ: for the redundant *καί*, see on *O.C.* 53 *ὅσ' οἶδα κἀγώ*.—**μητρὸς**..**φίλος**, her 'dear one,' 'darling.' The objections made to *φίλος*, on the ground that it must mean 'friend,' illustrate the danger of identifying a word with its conventional equivalent in another language. The conjectures are all bad (*γάνος, θάλος, τέκος, φάος*, and, worst of all, *'φελος, i.e. ὄφελος*).

The schol. on 1146 has, *τὸ δὲ φίλος ἀντὶ ὄφελος*. But P. N. Papageorgius corrects *ὄφελος* to *ὦ φίλος* (*Scholia in Soph. Trag. Vetera*, Leipsic, 1888). And this is confirmed by the first part of the same scholium: *οὐκ ἦσθα τῆς μητρὸς ἀλλὰ μᾶλλον καὶ ἐμοῦ: i.e.*, the scholiast understood, 'for thou didst not *belong* to thy mother more than to me,' and took *φίλος* as = a vocative.

1147 οἱ κατ' οἶκον, here = *οἱ οἰκέται*, as in *Tr.* 934 *τῶν κατ' οἶκον*. In Aesch. *Cho.* 749 n. it is a domestic, the *τροφός*, who dwells on her care for the infancy of

so art come to us, a little dust in a narrow urn.

Ah, woe is me for my nursing long ago, so vain, that I oft bestowed on thee with loving toil! For thou wast never thy mother's darling so much as mine; nor was any in the house thy nurse but I; and by thee I was ever called 'sister.' But now all this hath vanished in a day, with thy death; like a whirlwind, thou hast swept all away with thee. Our father is gone; I am dead in regard to thee; thou thyself hast perished: our foes exult; that mother, who is none, is mad with joy,—she, of whom thou didst oft send me secret messages, thy heralds, saying that thou thyself wouldst appear as an avenger. But our evil fortune, thine and mine, hath reft all that away, and hath sent thee forth unto me thus,—no more the form that I loved so well, but ashes and an idle shade.

Ah me, ah me! O piteous dust! Alas, thou dear one,

wrote *τέθνηκ' ἐγώ· σὺ φροῦδος* etc., which Hermann and others adopt. Musgrave conj. *τέτηκ' ἐγώ σοι* (Fröhlich, *τέτηκ' ἐγώ· σύ*). **1157** In L a point (or letter?) has been erased after *δαίμων*, and there is also an erasure at the second *σ* of *σόσ*. —*ἐξαφείλετο* made in L by erasure from *ἐξαφείλατο*. **1158** *φιλτάτης*] *φιλτάτου* L, with *ης* written above by the 1st hand. **1159** *σποδόν*] In L *ν* has been erased before *δ*. **1160** *οἴμοι μοι*] *οἵ μοι μοί* L, and so in 1162.

Orestes. **ἦσαν**, *sc.* *τροφοί*.—**ἀλλ' ἐγὼ τροφός**, *sc.* *ἦ*. [Not, *ἐγὼ (μὲν) τροφός, ἐγὼ δ' ἀδελφὴ . . προσηυδώμην*.]

1148 ἀδελφὴ σοί, rather than *ἀδελφή σοι*, since a slight emphasis on the pron. better marks the reciprocity of affection; 'I was thy nurse; and by thee I was ever called "sister."' He had other sisters, but it was she who stood in the child's mind for all that 'sister' means.—**προσηυδώμην**: cp. 274.

1149 ff. ἐκλέλοιπε: 19 n.—**θανόντι**, in its simple pathos, is better than the *v.l.* *θανόντα*, for which Brunck quotes Eur. *H. F.* 69 *καὶ νῦν ἐκεῖνα μὲν θανόντ' ἀνέπτατο*.—**συναρπάσας**, like the more homely *συλλαβὼν* in *O.T.* 971 (n.).—**θύελλ'**: *Il.* 13. 39 *φλογὶ ἴσοι ἀολλέες ἠὲ θυέλλῃ*.

1152 τέθνηκ' ἐγὼ σοί: 'I am dead in relation to thee.' For Electra, this is another way of saying, 'I am dead, so far as any aim or joy in life is concerned'; since the only hopes which made life tolerable to her were centred in her brother. See her words in 808 ff., *ὥς μ' ἀπώλεσας θανών· | ἀποσπάσας γὰρ κ.τ.λ.* For the dat. **σοί**, cp. *Ph.* 1030 *τέθνηχ' ὑμὶν πάλαι*. These words are usu. written **τέθνηκ' ἐγώ σοι**: but the enclitic *σοι* destroys the point.

Others explain: (1) 'I am dead *because of* thee'; 'thou hast been the death of me.' The dat. is then like that in *Ai.* 1128 *τῷδε δ' οἴχομαι* ('in his purpose, I am dead'). But this is less suitable to the context. (2) '**I am** dead to thee, as thou to me,'—*i.e.*, we are now parted from each other by the barrier between earth and Hades.—The objection to *τέθνηκ' ἐγώ· σὺ κ.τ.λ.* is that the unqualified *τέθνηκα* would be unfitting when a reference to actual death immediately follows.

1154 ff. μήτηρ ἀμήτωρ: cp. *O.T.* 1214 *τὸν ἄγαμον γάμον*: *Ai.* 665 *ἄδωρα δῶρα*: Aesch. *P.V.* 544 *ἄχαρις χάρις*.—**ἧς**, 'concerning whom,' depends primarily on *φήμας προὔπεμπες* (cp. 317 n.), but also denotes the object of *τιμωρός*. It must not be taken with *λάθρᾳ*: the messages were of course secret; the point here is their tenor and their frequency. Cp. 169 f.

1160—1162 οἴμοι μοί *κ.τ.λ.* These three verses are divided as above in L, and now in most editions. Hermann wrote *οἵ μοι. | ὦ δέμας οἰκτρόν. | φεῦ, φεῦ. | ὦ δεινοτάτας | οἵ μοι.*—For anapaestic verses inserted in dialogue, cp. *Tr.* 1081 *αἰαῖ, ὦ τάλας, αἰαῖ*, and *id.* 1085 *ὦναξ Ἀΐδη, δέξαι μ', | ὦ Διὸς ἀκτίς, παῖσον*. This is one of the traits from which it may be inferred that the *Electra* was a comparatively late play. Cp. 1502.

πεμφθεὶς κελεύθους, φίλταθ', ὥς μ' ἀπώλεσας·
ἀπώλεσας δῆτ', ὦ κασίγνητον κάρα.
τοιγὰρ σὺ δέξαι μ' ἐς τὸ σὸν τόδε στέγος,
τὴν μηδὲν εἰς τὸ μηδέν, ὡς σὺν σοὶ κάτω
ναίω τὸ λοιπόν. καὶ γὰρ ἡνίκ' ἦσθ' ἄνω,
ξὺν σοὶ μετεῖχον τῶν ἴσων· καὶ νῦν ποθῶ
τοῦ σοῦ θανοῦσα μὴ ἀπολείπεσθαι τάφου.
τοὺς γὰρ θανόντας οὐχ ὁρῶ λυπουμένους.
ΧΟ. θνητοῦ πέφυκας πατρός, Ἠλέκτρα, φρόνει·
θνητὸς δ' Ὀρέστης· ὥστε μὴ λίαν στένε.
πᾶσιν γὰρ ἡμῖν τοῦτ' ὀφείλεται παθεῖν.
ΟΡ. φεῦ φεῦ, τί λέξω; ποῖ λόγων ἀμηχανῶν
ἔλθω; κρατεῖν γὰρ οὐκέτι γλώσσης σθένω.
ΗΛ. τί δ' ἔσχες ἄλγος; πρὸς τί τοῦτ' εἰπὼν κυρεῖς;
ΟΡ. ἦ σὸν τὸ κλεινὸν εἶδος Ἠλέκτρας τόδε;

1163 κελεύθους] In L the final σ is from a later hand. **1167** ἦσθ'] ἦισθ' L. **1168** μετε χον made in L from κατείχον. **1169** In L the 1st hand wrote μὴ ἀπολείπεσθαι, but the initial α has been partly erased. μὴξ' ἀπολείπεσθαι L^2, μὴ ἐκλείπεσθαι Γ. **1170** A. Zippmann, followed by Nauck, rejects this v. **1173** Bergk and others reject this v., which Stobaeus *Flor.* 118. 16 cites thus:

1163 f. κελεύθους, from Crisa to Mycenae: *δεινοτάτας*, since the expected avenger returns as dust. For the poetical plur., cp. 68 *ταῖσδε ταῖς ὁδοῖς*. The plur. might, indeed, mean the journey from Mycenae to Phocis, and the return; but this is less natural.—**ἀπώλεσας**: cp. 808. —**δῆτ'**: 842 n.

1165 f. τοιγὰρ σὺ δέξαι μ' κ.τ.λ.: cp. *Romeo and Juliet*, act 5, sc. 3, 106: ...'I still will stay with thee, | And never from this palace of dim night | Depart again: here, here will I remain | With worms that are thy chamber-maids; O, here | Will I set up my everlasting rest'...

τὴν μηδὲν, as in *Ai.* 1231 *τοῦ μηδὲν = τοῦ θανόντος*.—**τὸ μηδὲν** also can be said of a person who is dead (Eur. fr. 522, quoted on 244 ff.), or doomed to death, *Tr.* 1107 *κἂν τὸ μηδὲν ὦ*: but here, following *τὴν μηδὲν*, it rather suggests the state, 'thy nothingness.' On these phrases generally cp. *Ant.* 1325 n.

1168 f. μετεῖχον τῶν ἴσων: cp. Dem. or. 21 § 96 *τῶν ἴσων μετεῖχε τοῖς ἄλλοις ἡμῖν*.—**μὴ ἀπολείπεσθαι**: this mode of writing, which implies synizesis, is now more usual than *μάπο-* (crasis), or *μὴ 'πο-* (prodelision): see n. on *Ph.* 782, *ἀπολείπεσθαι* = 'to be left behind by,' and so, 'to be parted from,' 'deprived of': Eur. *Med.* 35 *πατρῴας μὴ ἀπολείπεσθαι χθονός*: *Or.* 216 *τῶν πρὶν ἀπολειφθεὶς φρενῶν*.

1170 τοὺς..θανόντας κ.τ.λ. This verse has been rejected (cr. n.) as a commonplace not suitable here. But it is surely one which might naturally occur in any utterance of weary despair. It closes her lament with a cadence like that which we find twice elsewhere near the end of a speech: *O.C.* 955 *θανεῖν· θανόντων δ' οὐδὲν ἄλγος ἅπτεται*: *Tr.* 1173 *τοῖς γὰρ θανοῦσι μόχθος οὐ προσγίγνεται*.

1171 f. θνητοῦ κ.τ.λ.: 'as thy father was a mortal, so his son, thy brother, was but mortal also': with **θνητὸς** supply *ἦν*.—**φρόνει**, 'bethink thee' (not, 'be patient').—Nauck would change *πέφυκας* to *γεγῶσα*, and *θνητὸς δ'* to *θανόντ'*, because (1) it is 'absurd' to call a dead man *θνητός*: (2) it is no comfort for Electra that her father was mortal: and (3) the parenthetic *φρόνει* is unusual.

1173 πᾶσιν γὰρ ἡμῖν. Bergk rejects this verse, thinking that it was probably interpolated from Euripides (cp. *Alc.* 419 *ὡς πᾶσιν ἡμῖν κατθανεῖν ὀφείλεται*, and *ib.*

sent on a dire journey, how hast undone me,—undone me indeed, O brother mine!

Therefore take me to this thy home, me, who am as nothing, to thy nothingness, that I may dwell with thee henceforth below; for when thou wert on earth, we shared alike; and now I fain would die, that I may not be parted from thee in the grave. For I see that the dead have rest from pain.

CH. Bethink thee, Electra, thou art the child of mortal sire, and mortal was Orestes; therefore grieve not too much. This is a debt which all of us must pay.

OR. Alas, what shall I say? What words can serve me at this pass? I can restrain my lips no longer!

EL. What hath troubled thee? Why didst thou say that?

OR. Is this the form of the illustrious Electra that I behold?

Ἀριστοφάνους Πολυΐδου· τὸ γὰρ φοβεῖσθαι τὸν θάνατον λῆρος πολύς· | πᾶσιν γὰρ ἡμῖν τοῦτ' ὀφείλεται παθεῖν. Polyidus, the legendary *μάντις*, was the subject also of a play by Eur. **1174** *ἀμηχανῶν* C (cod. Par. 2794): *ἀμηχάνων* the other MSS., and Ald. **1175** *γλώσσησ* made in L from *γνώσσης*, with N and M written above by the 1st hand: *γνώμησ* Γ, L^2, Pal. **1177** *Ἠλέκτρας*] *ἠλέκτρα* L (with *σ* added

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782). It is true that the comment of the Chorus on an actor's speech is usu. limited to two verses. But we find three above, 369—371, and in *O. T.* 1073—1075. Few will think with Dindorf that **τοῦτ'** (=*τὸ θανεῖν*, implied in *θνητοὺς*) is too obscure.

1174 φεῦ φεῦ, τί λέξω; Orestes, deeply moved, speaks to himself, though loud enough for Electra to hear. A similar 'aside' (if it can be called so) marks the crisis in the purpose of Neoptolemus, *Ph.* 895 f.: ΝΕ. *παπαῖ· τί δῆτ' ἂν δρῷμ' ἐγὼ τοὐνθένδε γε;* ΦΙ. *τί δ' ἔστιν, ὦ παῖ; ποῖ ποτ' ἐξέβης λόγῳ;*

λόγων goes with **ποῖ**, not with **ἀμηχανῶν**. Cp. *O.C.* 310 *ὦ Ζεῦ, τί λέξω; ποῖ φρενῶν ἔλθω, πάτερ; Ph.* 897 *οὐκ οἶδ' ὅποι χρὴ τἄπορον τρέπειν ἔπος.*

1176—1226 It is well to observe the delicately gradual process which leads up to the recognition.

(i) 1176—1187. She is surprised that *her* woes should affect the stranger, and he hints that they are his own. (ii) 1188—1198. She is thus led to speak more in detail of her sorrows, and of her despair,—caused by her brother's death. (iii) 1199—1204. He once more expresses his pity,—and this time in words which cause her to ask whether he can be a *kinsman*. He does not give a direct answer, but inquires whether the Chorus are friendly, and is assured that they are so.

The preparation is now complete: the actual disclosure follows. (i) 1205—1210. He asks her to give him the urn which is in her hands: she entreats that she may be allowed to keep it, and to pay it the last honours. (ii) 1211—1217. He tells her that she ought not to mourn for her brother. 'Why,' she asks: 'if these are his ashes?' 'They are not so,' he replies,—taking the urn from her hands. (iii) 1218—1221. 'Where, then,' she asks, 'is his grave?' 'The living have no grave.' 'He lives?' 'Yes,—as surely as I live.'

1176 ἔσχες ἄλγος: cp. 897 *ἔσχον θαῦμα*: and for the sense of the aor., 1256, 1465.

1177 κλεινὸν, as a daughter of the great Agamemnon, the names of whose children were widely known: so Iolè, daughter of Eurytus, is *κάρτα λαμπρὰ καὶ κατ' ὄνομα καὶ φύσιν* (*Tr.* 379). Cp. *Ph.* 575 *δδ' ἔσθ' ὁ κλεινὸς σοι Φιλοκτήτης, ξένε.*—Though joined with **εἶδος**, **κλεινὸν** should not be taken as referring to the fame of her beauty; it is equivalent to *κλεινῆς*, by the common idiom (785).

ΗΛ. τόδ' ἔστ' ἐκεῖνο, καὶ μάλ' ἀθλίως ἔχον.
ΟΡ. οἴμοι ταλαίνης ἆρα τῆσδε συμφορᾶς.
ΗΛ. οὐ δή ποτ', ὦ ξέν', ἀμφ' ἐμοὶ στένεις τάδε;
ΟΡ. ὦ σῶμ' ἀτίμως καθέως ἐφθαρμένον.
ΗΛ. οὗτοι ποτ' ἄλλην ἢ 'μὲ δυσφημεῖς, ξένε.
ΟΡ. φεῦ τῆς ἀνύμφου δυσμόρου τε σῆς τροφῆς.
ΗΛ. τί δή ποτ', ὦ ξέν', ὧδ' ἐπισκοπῶν στένεις;
ΟΡ. ὡς οὐκ ἄρ' ἦδη τῶν ἐμῶν οὐδὲν κακῶν.
ΗΛ. ἐν τῷ διέγνως τοῦτο τῶν εἰρημένων;
ΟΡ. ὁρῶν σὲ πολλοῖς ἐμπρέπουσαν ἄλγεσιν.
ΗΛ. καὶ μὴν ὁρᾷς γε παῦρα τῶν ἐμῶν κακῶν.
ΟΡ. καὶ πῶς γένοιτ' ἂν τῶνδ' ἔτ' ἐχθίω βλέπειν;
ΗΛ. ὁθούνεκ' εἰμὶ τοῖς φονεῦσι σύντροφος.
ΟΡ. τοῖς τοῦ; πόθεν τοῦτ' ἐξεσήμηνας κακόν;
ΗΛ. τοῖς πατρός· εἶτα τοῖσδε δουλεύω βίᾳ.
ΟΡ. τίς γάρ σ' ἀνάγκη τῇδε προτρέπει βροτῶν;

above the line by a corrector), Γ, L^2. **1179** ἆρα L (from ἄρα), A: ἄρα r. **1180** οὐ] τί L, with ·ου· written above by the 1st hand. The schol. read οὐ: ἀρα οὐ περὶ ἐμοῦ τάδε; But τί is the reading of most MSS., and Ald. **1181 f.** These two vv. are rejected by A. Schöll. **1183** τροφῆς] Nauck conj. στολῆς. **1184** τί μοί ποτ' L, but μοί is partly erased, and ΔΗ written above by the 1st hand. τί μοί ποτ' Suidas (*s. v.* ἐπισκοπῶν): τί δή ποτ' A, with most MSS., and Ald.

1178—1184 Bergk has an ingenious (though, I think, mistaken) theory concerning this passage. Seeing that v. 1180 resembles v. 1184, he suggests that 1180 was an inferior variant for 1184: and, on similar grounds, that 1183 was a feebler substitute for 1179. That is, there were two different texts of this passage. (*a*) In one of them, the better, verses 1180 and 1183 were absent, and the rest stood in this order, 1178, 1181, 1182, 1179, 1184. (*b*) In the other, verses 1179 and 1184 were absent, and the rest stood in this order, 1178, 1181, 1182, 1183, 1180. The present text arose from an attempt to harmonise the other two.

We have only to read the dialogue with attention to perceive that this hypothesis of variants is arbitrary. Verse 1183 expresses sympathy in a more definite and emphatic manner than v. 1179: verse 1184 expresses surprise more directly and decidedly than v. 1180. There is a gradual accentuation of the stranger's interest and of Electra's perplexity. This development is the internal proof that our text has not arisen from a dittographia.

1178 καὶ μάλ': here, as in 1455, the *καί*='and'; sometimes, however, *καὶ μάλα*=*vel maxime* (cp. *καὶ πολύ, καὶ λίαν*), as in Xen. *Cyr.* 6. 1. 36 *ἀνθρώπους . . καὶ μάλα δοκοῦντας φρονίμους εἶναι.*

1179 ταλαίνης is better taken with **συμφορᾶς** than with *σοῦ* understood. Cp. Aesch. *Th.* 695 *τάλαιν' ἀρά*: *Ch.* 1069 *μόχθοι τάλανες. Ai.* 980 *ὤμοι βαρείας ἆρα τῆς ἐμῆς τύχης*: where, as here, and in *O.T.* 1395, *O.C.* 409, *ἆρα*=simply *ἄρα*.

1180 οὐ δή ποτ', the reading of the scholiast, is clearly better than that which prevails in our MSS., **τί δήποτ'**. It expresses her first feeling of surprise: she can hardly believe that his pity is for her. In 1184, on the other hand, **τί δή ποτ'** is fitting: she has recognised the fact, and asks the cause. Cp. 1108.

1181 ἀτίμως, ruthlessly: cp. 444 n.—**καθέως**, in the act. sense of *ἄθεος*, 'disregarding the gods,' 'impious.' Kinsfolk have wronged their kinswoman. Cp.

ΕΛ. It is; and very grievous is her plight.
ΟΡ. Alas, then, for this miserable fortune!
ΕΛ. Surely, sir, thy lament is not for *me*?
ΟΡ. O form cruelly, godlessly misused!
ΕΛ. Those ill-omened words, sir, fit no one better than me.
ΟΡ. Alas for thy life, unwedded and all unblest!
ΕΛ. Why this steadfast gaze, stranger, and these laments?
ΟΡ. How ignorant was I, then, of mine own sorrows!
ΕΛ. By what that hath been said hast thou perceived this?
ΟΡ. By seeing thy sufferings, so many and so great.
ΕΛ. And yet thou seest but a few of my woes.
ΟΡ. Could any be more painful to behold?
ΕΛ. This, that I share the dwelling of the murderers.
ΟΡ. Whose murderers? Where lies the guilt at which thou hintest?
ΕΛ. My father's;—and then I am their slave perforce.
ΟΡ. Who is it that subjects thee to this constraint?

1185 ᾗδη Heath and Brunck: ᾖδειν MSS.—*τῶν ἐμῶν*] Purgold conj. *τῶνδε σῶν*.—*οὐδέν*] *ἐγὼ* L, partly erased: another early hand had written *οὐδέν* above, but this in turn has been erased. Tournier conj. *ὡς οὐδέν* (for *οὐκ ἄρ'*) *ᾗδη τῶν ἐμῶν ἐγὼ κακῶν*. **1187** *σὲ*] *σε* MSS. **1189** *τῶνδ' ἔτ'* r: *τῶνδέ τ'* most MSS. (*τῶνδέτ'* L) and Ald. **1191** *ἐξεσήμηνας*] L has the *α* in an erasure (from *ε*). **1193** The 1st hand in L wrote *γὰρ* (without *σ'*): an early corrector has changed this to *γάρ σ'*.—*ἀνάγκῃ* r, and Ald.: *ἀνάγκη* L, with A, and most MSS.—*προτρέπει*] Reiske conj. *προστρέπει*:

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124 *ἀθεώτατα*: Antiphon or. 1 § 21 *ἀθέως καὶ ἀκλεῶς πρὸ τῆς εἱμαρμένης ὑφ' ὧν ἥκιστ' ἐχρῆν τὸν βίον ἐκλιπών*.

1182 *ἦ 'μὲ*: *Ant.* 83 *μὴ 'μοῦ προτάρβει*: *Il.* 736 *ἦ 'μοί*.—**δυσφημεῖς**: cp. 905 n. The schol. gives the sense rightly, *τὰ δύσφημα ταῦτα ἃ λέγεις ἐμοὶ καὶ οὐκ ἄλλῳ τινὶ ἁρμόζει*. For the fem. *ἄλλην*, cp. 100. The words express, courteously, yet with a certain reserve and dignity, her surprise that a stranger should make the comment; **ξένε** is significant.

1183 ἀνύμφου, as her forlorn appearance shows (cp. 188 *φίλος οὔτις ἀνὴρ ὑπερίσταται*: also 165, 962).—**τροφῆς**, way of life: *Ai.* 499 *δουλίαν ἕξειν τροφήν*.

1184 τί δή ποτ'. *δή*, which the scribe of L appears to have regarded as the true reading (cr. n.), is slightly better here than **μοι**, which would be an ethic dat. ('I pray thee': cp. 144): *μοι* could not depend on **ἐπισκοπῶν**, which would require the acc. The partic. is absolute ('with this steadfast gaze'); it does not govern **τί** (as='with what meaning?').

1186 ἐν τῷ..τῶν εἰρημένων, 'by means of what that has been said?': cp. Plat. *Prot.* p. 324 E *ἐν τούτῳ..λύεται ἡ ἀπορία*.

1187 ὁρῶν σὲ κ.τ.λ. 'What,' she asks, 'has quickened this sense of *thy* woes?' 'The sight of *thine*,' he answers. Clearly we must write **σέ**, not **σε**: the antithesis with **τῶν ἐμῶν** (1185) requires it, and otherwise the point is lost. [A school ed. published by me in 1867 was the first, so far as I know, which gave **σέ**. Mr Blaydes (ed. of 1873) approved this (p. 322), and adopted it.]

ἐμπρέπουσαν. Cp. Aesch. *Ch.* 17 (Electra) *πένθει λυγρῷ | πρέπουσαν*: which refers to all the outward signs of grief, and not merely to dress. Aesch. *Suppl.* 116 (if sound) *ληλέμοισιν ἐμπρεπῆ* (*ἐμφερῆ* Tucker) *ζῶσα γόοις με τιμῶ*.

1191 πόθεν, predicate: *πόθεν ἐστὶ τοῦτο τὸ κακὸν ὃ ἐξεσήμηνας*; Cp. *Ph.* 26 *τοὔργον οὐ μακρὰν λέγεις* (n.).

1192 εἶτα marks a further aggravation of her lot. His murderers though they are, she is their slave.—**δουλεύω**: 190 n.

1193 ἀνάγκῃ..προτρέπει. Cp. *Il.* 6. 336 *ἤμην ἐν θαλάμῳ, ἑθέλον δ' ἄχεϊ προτραπέσθαι*, 'to turn forwards towards' grief, and so, 'to *yield* myself up to it.' It seems possible that this Homeric use of the middle was that on which Sopho-

ΗΛ. μήτηρ καλεῖται, μητρὶ δ' οὐδὲν ἐξισοῖ.
ΟΡ. τί δρῶσα; πότερα χερσίν, ἢ λύμῃ βίου;
ΗΛ. καὶ χερσὶ καὶ λύμαισι καὶ πᾶσιν κακοῖς.
ΟΡ. οὐδ' οὐπαρήξων οὐδ' ὁ κωλύσων πάρα;
ΗΛ. οὐ δῆθ'· ὃς ἦν γάρ μοι σὺ προὔθηκας σποδόν.
ΟΡ. ὦ δύσποτμ', ὡς ὁρῶν σ' ἐποικτίρω πάλαι.
ΗΛ. μόνος βροτῶν νυν ἴσθ' ἐποικτίρας ποτέ.
ΟΡ. μόνος γὰρ ἦκω τοῖσι σοῖς ἀλγῶν κακοῖς.
ΗΛ. οὐ δή ποθ' ἡμῖν ξυγγενὴς ἥκεις ποθέν;
ΟΡ. ἐγὼ φράσαιμ' ἄν, εἰ τὸ τῶνδ' εὔνουν πάρα.
ΗΛ. ἀλλ' ἐστὶν εὔνουν, ὥστε πρὸς πιστὰς ἐρεῖς.
ΟΡ. μέθες τόδ' ἄγγος νυν, ὅπως τὸ πᾶν μάθῃς.
ΗΛ. μὴ δῆτα πρὸς θεῶν τοῦτό μ' ἐργάσῃ, ξένε.
ΟΡ. πιθοῦ λέγοντι κοὐχ ἁμαρτήσει ποτέ.
ΗΛ. μή, πρὸς γενείου, μὴ 'ξέλῃ τὰ φίλτατα.
ΟΡ. οὐ φήμ' ἐάσειν. ΗΛ. ὦ τάλαιν' ἐγὼ σέθεν,
'Ορέστα, τῆς σῆς εἰ στερήσομαι ταφῆς.

Blaydes, προσβάλλει. **1196** πᾶσιν made in L from πᾶσι by a late hand. **1197** οὐδ' ὁ r: οὔθ'. ὁ L. **1198** In L the σ of προὔθηκασ has been added by the first corrector, S. **1200** νυν T (Triclinius): νῦν the other MSS., and Ald.—ποτέ] ἐμέ D (cod. Par. 2820): με σύ Harl.: Blaydes writes σύ με. **1201** τοῖσι σοῖς A, with most MSS., and Ald. In L the 1st hand wrote τοῖσ ἴσοισ, and ι remains,

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cles modelled his use of the act. here. 'Who *causes* thee to *yield* to this necessity,'—'subjects thee' to it? No dative occurs with this verb elsewhere; nor is any emendation probable. [I formerly understood, '*impels* thee *with* this necessity.' But this is awkward: in *Ant.* 269 f. ὃς πάντας ἐς πέδον κάρα | νεῦσαι φόβῳ προὔτρεψεν, the sense is, indeed, 'impelled,' but the inf. aids it, as in *O. T.* 358 σὺ γάρ μ' ἄκοντα προὐτρέψω λέγειν.]

1194 ἐξισοῖ, trans., as in 738 and elsewhere in Sophocles: schol. οὐκ ἴσα πράττει τῷ τῆς μητρὸς ὀνόματι. Cp. *Tr.* 818 μηδὲν ὡς τεκοῦσα δρᾷ. It is needless to assume an intrans. use here ('resembles'). Such an use is generally recognised, indeed, in Thuc. 5. 71 § 2, and 6. 87 § 5; though in each place it is possible to supply an acc. from the context.

1195 χερσίν, personal violence, hinted at in 627, 912: λύμῃ βίου, in respect of food, lodging, dress, etc.; 189 ff. Cp. *Tr.* 793 λυμαντὴν βίου.

1197 οὐπαρήξων: cp. *O. T.* 297 n.

1198 προὔθηκας, set before me, presented: cp. *Ai.* 1294 προθέντ' ἀδελφῷ δεῖπνον.

1200 ποτέ is right; the *v.l.* ἐμέ was probably due to a fancied need for the pron., which, however, can easily be understood; cp. *Ph.* 801 ἔμπρησον (n.). If it were required, it would be simplest to read νύν μ'.

1201 τοῖσι σοῖς was the prevalent reading here, while τοῖς ἴσοις can claim to be the original reading of L: but, in a case where confusion was so easy, the authority of our MSS. is not great. In *O. T.* 648 πάρεισί σοι has been made in L from πάρεισ' ἴσοι: and in Ar. *Vesp.* 747 τοῖς ἴσοις was a *v.l.* for the true τοῖσι σοῖς.

The word ξυγγενὴς in 1202 is the point which inclines me to prefer τοῖσι σοῖς. If he had said τοῖς ἴσοις,—'equal,' or 'equivalent,' woes,—that would have explained, indeed, why he should feel sympathy; but it would not have warranted the surmise that he was a kinsman. The objection that, with τοῖσι σοῖς, v. 1201 merely repeats 1200, is un-

EL. A mother—in name; but no mother in her deeds.

OR. How doth she oppress thee? With violence or with hardship?

EL. With violence, and hardships, and all manner of ill.

OR. And is there none to succour, or to hinder?

EL. None. I *had* one; and thou hast shown me his ashes.

OR. Hapless girl, how this sight hath stirred my pity!

EL. Know, then, that thou art the first who ever pitied me.

OR. No other visitor hath ever shared thy pain.

EL. Surely thou art not some unknown kinsman?

OR. I would answer, if these were friends who hear us.

EL. Oh, they are friends; thou canst speak without mistrust.

OR. Give up this urn, then, and thou shalt be told all.

EL. Nay, I beseech thee, be not so cruel to me, sir!

OR. Do as I say, and never fear to do amiss.

EL. I conjure thee, rob me not of my chief treasure!

OR. Thou must not keep it.

EL. Ah woe is me for thee, Orestes, if I am not to give thee burial!

but a corrector has placed a circumflex over the third ι, indicating *τοῖσι σοῖσ*. **1205** *νυν* Monk (*Mus. Crit.* I. p. 212): *νῦν* MSS. **1207** *πιθοῦ* r: *πείθου* L, with most MSS., and Ald.—*ποτέ*] Wecklein conj. *τόδε*. **1208** *μὴ 'ξέλῃ* MSS. (*μὴ 'ξέλῃς* cod. Mon. 313), Ald., and Eustathius p. 129. 15: *μ' ἐξέλῃ* Elmsley. **1210** *εἰ στερήσομαι*] *ὑστερήσομαι* r.

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founded. He *pities* her woes, he says, because he *feels* them (*ἀλγῶν*). Cp. Aesch. *Cho.* 222 (shortly before the *ἀναγνώρισις*): ΗΛ. *ἀλλ' ἐν κακοῖσι τοῖς ἐμοῖς γελᾶν θέλεις;* | ΟΡ. *κἀν τοῖς ἐμοῖς ἄρ', εἴπερ ἔν γε τοῖσι σοῖς.* While preferring *τοῖσι σοῖς*, however, I recognise that *τοῖς ἴσοις* is also quite tenable.

1203 *τὸ τῶνδε*=*αἵδε*. Cp. Plat. *Legg.* p. 657 D *οἱ μὲν νέοι...τὸ δὲ τῶν πρεσβυτέρων.*

1205 *νυν* refers to the assurance just given, *πρὸς πιστὰς ἐρεῖς*: it is clearly better than *νῦν*.

1207 *πιθοῦ*: cp. *Tr.* 470 *πιθοῦ λεγούσῃ*. L, with most MSS., has *πείθου*: see on 1015.

1208 *πρὸς γενείου*: a formula of solemn appeal, accompanied, perhaps, by the gesture of raising her right hand towards his face. In *Il.* I. 500 f. Thetis clasps the knees of Zeus with her left hand, and places her right under his chin. The same two acts of supplication are associated in Eur. *H. F.* 1207, *Andr.* 573, etc. Cp. *Hec.* 344 *μή σου προσθίγω γενειάδος.*

The reading of the MSS., *μὴ 'ξέλῃ*, is stronger and more pathetic than *μ' ἐξέλῃ*: and *με* is easily understood. For the reiterated *μή*, cp. *O. C.* 210 *μή, μή μ' ἀνέρῃ*: *Ai.* 191 *μή, μή μ', ἄναξ,..* | *..κακὰν φάτιν ἄρῃ.*—*ἐξέλῃ*, properly, 'take out of my keeping,' while *ἀφέλῃ* would be simply 'take away from me.' So Her. 3. 137 *ἐξαιρεθέντες τε τὸν Δημοκήδεα καὶ τὸν γαῦλον..ἀπαιρεθέντες.*—*τἀ φίλτατα*: cp. *O. C.* 1110 *ἔχω τἀ φίλτατ'* (his daughters): *Ph.* 434 *σοῦ πατρὸς ἦν τὰ φίλτατα* (Patroclus).

1209 *οὐ φήμ' ἐάσειν*. Cp. *Ph.* 816 f. ΦΙ. *μέθες, μέθες με...* | ΝΕ. *οὐ φήμ' ἐάσειν.* He approaches her; she clings to the urn, and at v. 1216 is still holding it; then his words, *ἀλλ' οὐκ Ὀρέστου* (1217), reconcile her to parting with it, and he gently takes it from her hands.

The division of the trimeter (*ἀντιλαβή*) marks agitation, as again in 1220—1226, 1323, etc. Cp. also *O. T.* 627, *O. C.* 722, *Ph.* 54, etc.

τἀλαιν' ἐγὼ σέθεν: cp. *Tr.* 972 *αἰαῖ ἐγὼ σοῦ μέλεος.*

1210 *εἰ στερήσομαι*. For *εἰ* with

ΟΡ. εὔφημα φώνει· πρὸς δίκης γὰρ οὐ στένεις.
ΗΛ. πῶς τὸν θανόντ' ἀδελφὸν οὐ δίκῃ στένω;
ΟΡ. οὔ σοι προσήκει τήνδε προσφωνεῖν φάτιν.
ΗΛ. οὕτως ἄτιμός εἰμι τοῦ τεθνηκότος;
ΟΡ. ἄτιμος οὐδενὸς σύ· τοῦτο δ' οὐχὶ σόν. 1215
ΗΛ. εἴπερ γ' Ὀρέστου σῶμα βαστάζω τόδε.
ΟΡ. ἀλλ' οὐκ Ὀρέστου, πλὴν λόγῳ γ' ἠσκημένον.
ΗΛ. ποῦ δ' ἔστ' ἐκείνου τοῦ ταλαιπώρου τάφος;
ΟΡ. οὐκ ἔστι· τοῦ γὰρ ζῶντος οὐκ ἔστιν τάφος.
ΗΛ. πῶς εἶπας, ὦ παῖ; ΟΡ. ψεῦδος οὐδὲν ὧν λέγω. 1220
ΗΛ. ἦ ζῇ γὰρ ἀνήρ; ΟΡ. εἴπερ ἔμψυχός γ' ἐγώ.
ΗΛ. ἦ γὰρ σὺ κεῖνος; ΟΡ. τήνδε προσβλέψασά μου
σφραγῖδα πατρὸς ἔκμαθ' εἰ σαφῆ λέγω.

1215 *τοῦτο δ' οὐχὶ σόν.*] In L there is an erasure over these words: a marginal gloss explains them by *οὐ σοὶ προσήκει*. The gloss *ἀλλ' ἐμόν*, written between this v. and 1216, also refers to them. **1216** *βαστάζω* made in L from *βαστάσω*.—*τόδε*.] Morstadt would write *τόδε*; **1217** *οὐκ*] In L the *κ* has been added (or made from *γ*?)

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fut. ind., expressing a matter of grief or indignation, cp. *Ph.* 988 (n.), *εἴ μ' οὗτος ἐκ τῶν σῶν ἀπάξεται βίᾳ*.—**ταφῆς**, 'sepulture' (not 'sepulchre,' *τάφου*, 1169),—*i.e.*, the privilege of depositing the urn in a tomb: see 1140 n. At v. 760 it is said that the ashes are sent, *ὅπως πατρῴας τύμβον ἐκλάχῃ χθονός*.

1211 εὔφημα φώνει. He means that it is *δύσφημον* to speak of the living as if they were dead (59 n.). This is the earliest hint of the truth,—a hint which she, of course, cannot yet seize. She interprets his first phrase by the second, *πρὸς δίκης γὰρ οὐ στένεις*, as meaning that for *her* it is not right to lament. Cp. *O. T.* 1014 *πρὸς δίκης οὐδὲν τρέμων* (n.).

1213 οὔ σοι προσήκει: not *οὐ σοί*: the stress is on the verb: 'it is not meet for thee (or for any one) to speak thus.' The pron. can be enclitic, though in a place which would usu. give emphasis: cp. *O. T.* 800 *καί σοι, γύναι, τἀληθὲς ἐξερῶ*.—**τήνδε προσφωνεῖν φάτιν** (*αὐτόν*), to apply this epithet to him, viz. *θανόντα*.

1214 ἄτιμος..τοῦ τεθνηκότος: cp. Aesch. *Ch.* 295 *πάντων δ' ἄτιμον κἄφιλον θνῄσκειν χρόνῳ*. 'Am I so contemned by the spirit of my dead brother,' she asks, 'that my lament would be displeasing to him?' Cp. 442 ff.

1215 By **οὐδενὸς** he avoids either accepting or correcting *τεθνηκότος*.—**τοῦτο δ' οὐχὶ σόν**, 'but this (*τὸ στένειν*) is not thy part,'—not the thing which it is right for thee to do. Cp. 1470 *οὐκ ἐμὸν τόδ', ἀλλὰ σόν*, *κ.τ.λ.*: Aesch. *Th.* 232 *σὸν δ' αὖ τὸ σιγᾶν*: and *O. C.* 721 (n.). [Not: 'but this thing (the urn) does not concern thee,'—as some explain.]

1216 βαστάζω: cp. 905 n.

1217 πλὴν λόγῳ γ' ἠσκημένον, lit., 'except so far as it has been dressed up in fiction.' *ἠσκημένον* is a metaphor from dress and ornament: cp. 452: Aesch. *Pers.* 182 *πέπλοισι Περσικοῖς ἠσκημένη*. The schol. indicates, but dilutes, the sense by *κατεσκευασμένον*. For *πλήν..γε*, cp. *Ph.* 441 *ποίου δὲ τούτου πλήν γ' Ὀδυσσέως ἐρεῖς;*

1218 τοῦ ταλαιπώρου. She infers that his true ashes rest elsewhere,—among strangers; and that she has missed even the consolation of placing them in a tomb (1210 n.). Thus her former thought (1138 ff.) returns with increased bitterness.

1220 ὦ παῖ. The change from *ὦ ξένε* (1180, 1182, 1184, 1206) to this less formal mode of address marks her first flash of hope. It is like the change from *ὦ ξένε* to *ὦ τέκνον* which marks the joy of Philoctetes when he finds that his visitor is a Greek (*Ph.* 236). For *παῖς* applied to a young man, cp. 455: 1430 (where Electra addresses Orestes and Pylades as

OR. Hush!—no such word!—Thou hast no right to lament.

EL. No right to lament for my dead brother?

OR. It is not meet for thee to speak of him thus.

EL. Am I so dishonoured of the dead?

OR. Dishonoured of none:—but this is not thy part.

EL. Yes, if these are the ashes of Orestes that I hold.

OR. They are not; a fiction clothed them with his name.

[*He gently takes the urn from her.*

EL. And where is that unhappy one's tomb?

OR. There is none; the living have no tomb.

EL. What sayest thou, boy? OR. Nothing that is not true.

EL. The man is alive? OR. If there be life in me.

EL. What? Art thou he? OR. Look at this signet, once our father's, and judge if I speak truth.

by an early corrector. **1220** *ὦ παῖ*] Nauck conj. *ὦ τᾶν*. **1221** *ἀνὴρ*] *ἀνὴρ* L, etc., and the edd. before Brunck. **1222** *προσβλέψασα* L, with most MSS.: *προσβλέψουσα* r (which Dind. by an oversight ascribes to L). Meineke

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ὦ παῖδες): *Ph.* 1072 *δδ' ἐστὶν ἡμῶν ναυκράτωρ ὁ παῖς* (Neoptolemus). It might perhaps be thought that the word is scarcely fitting in the mouth of a maiden who is only a few years older than the youth to whom she speaks. But it seems natural. A sister who has had the care of a younger brother is apt to feel the interval of age between herself and his contemporaries as greater than it really is.—Nauck, who thinks *ὦ παῖ* 'impossible,' would write *ὦ τᾶν*.

1221 *ἀνήρ*, following *ὦ παῖ*, beautifully suggests how, in Electra's yearning imagination, the youthful brother, the hope of their house, had long been invested with heroic might.

1222 f. *τήνδε...σφραγῖδα*. There is no hint that Electra's memory had been awakened by anything in his appearance, or by his voice; and the mere possession of the ring was no proof. Musgrave, indeed, notes the view, accepted by Dacier and Boissonade, that the *σφραγὶς πατρὸς* is *a congenital mark*; as Cedrenus (p. 135 A) mentions *τὸ Πελόπειον τοῦ γένους σήμαντρον τὴν ἐλαίαν*, seen by Iphig. on Or.'s right shoulder. But this is fanciful. A Greek audience was wholly uncritical in such a matter, so long, at least, as the old feeling for the heroic legends existed. It is remarkable how swiftly Sophocles glides over the incident, as if conscious that the *σημεῖον* was little more than conventional. The *σημεῖα* of Aeschylus are of a like order,—the lock of hair, like Electra's own; the foot-prints, symmetrical with hers,—and the early work of her hand at the loom: but Aeschylus at least treats them in a thorough and deliberate manner (*Cho.* 168—234). It is Euripides, the innovator on the myths in form and spirit, who invents something more plausible,—the scar over one eyebrow of Orestes, caused by a fall in childhood (Eur. *El.* 513—573).

Nauck would re-write the vv. thus: —ΗΛ. *ἦ γὰρ σὺ κεῖνος;* ΟΡ. *ἔκμαθ' εἰ σαφῆ λέγω.* | ΗΛ. *σφραγῖδα πατρὸς* ΟΡ. *τήνδε προσβλέπουσ' ἄθρει.* He holds that, since every other verse from 1220 to 1226 (inclusive) is divided between two speakers, v. 1223 must be so divided also. But there was no 'rule' of this kind. See *O. C.* 1439—1442 ΠΟ. *μή τοί μ' ὀδύρου.* ΑΝ. *καὶ τίς ἂν σ' ὀρμώμενον* | *εἰς προῦπτον Ἀιδην οὐ καταστένοι, κάσι;* | ΠΟ. *εἰ χρή, θανοῦμαι.* ΑΝ. *μὴ σύγ', ἀλλ' ἐμοὶ πιθοῦ.* | ΠΟ. *μὴ πεῖθ' ἃ μὴ δεῖ.* ΑΝ. *δυστάλαινά τἂρ' ἐγώ.* His other argument is that the test is more satisfactory if chosen by Electra, instead of being proffered by Orestes.

ΗΛ. ὦ φίλτατον φῶς. ΟΡ. φίλτατον, συμμαρτυρῶ.
ΗΛ. ὦ φθέγμ', ἀφίκου; ΟΡ. μηκέτ' ἄλλοθεν πύθῃ. 1225
ΗΛ. ἔχω σε χερσίν; ΟΡ. ὡς τὰ λοίπ' ἔχοις ἀεί.
ΗΛ. ὦ φίλταται γυναῖκες, ὦ πολίτιδες,
ὁρᾶτ' Ὀρέστην τόνδε, μηχαναῖσι μὲν
θανόντα, νῦν δὲ μηχαναῖς σεσωσμένον.
ΧΟ. ὁρῶμεν, ὦ παῖ, κἀπὶ συμφοραῖσί μοι 1230
γεγηθὸς ἕρπει δάκρυον ὀμμάτων ἄπο.

στρ. ΗΛ. ἰὼ γοναί,
2 γοναὶ σωμάτων ἐμοὶ φιλτάτων,
3 ἐμόλετ' ἀρτίως,
4 ἐφηύρετ', ἦλθετ', εἴδεθ' οὗς ἐχρῄζετε. 1235
ΟΡ. 5 πάρεσμεν· ἀλλὰ σίγ' ἔχουσα πρόσμενε.
ΗΛ. 6 τί δ' ἔστιν;
ΟΡ. 7 σιγᾶν ἄμεινον, μή τις ἔνδοθεν κλύῃ.
ΗΛ. 8 ἀλλ' οὐ μὰ* τὴν ἄδμητον αἰὲν Ἄρτεμιν
9 τόδε μὲν οὔ ποτ' ἀξιώσω τρέσαι 1240
10 περισσὸν ἄχθος, ἔνδον
11 γυναικῶν ὂν ἀεί.

conj. προσβλέπουσα.—μου] Morstadt conj. μοι. **1225** ὦ φθέγμ'] Blaydes writes ὦδέλφ': a conj. made also by Fröhlich (ὦ 'δέλφ').—πύθῃ] L has π in an erasure (from λ?). **1226** χερσίν A, and Ald.: χεροῖν L, with γρ. χερσί above the line: the later MSS. are divided. Neue conj. χειροῖν.—ἔχοισ the 1st hand in L (altered to ἔχεισ by a late hand): ἔχεις A, with most MSS., and Ald.: Kvičala conj. ἕξ' εἰσαεί. **1228** ὁρᾶτ' L. **1229** νῦν δὲ μηχαναῖς] Meineke conj. νῦν δ' οὐ μηχαναῖς: Bergk, νῦν δὲ μοὐμφανῶς.—σεσωσμένον] σεσωμένον Wecklein. (Cp. his *Curae Epigr.*

1224 ὦ φίλτατον φῶς. Cp. *Ph.* 530 ὦ φίλτατον μὲν ἦμαρ, ἡδιστος δ' ἀνήρ.

1225 ὦ φθέγμ'. A beautifully natural expression of her new joy in his living presence. So the solitary Philoctetes welcomes the sound of Greek speech,—ὦ φίλτατον φώνημα (*Ph.* 234). Cp. *Ai.* 14 ὦ φθέγμ' Ἀθάνας. *O. C.* 863 (Oed. to Creon) ὦ φθέγμ' ἀναιδές.—**μηκέτ' ἄλλοθεν πύθῃ.** Cp. 1474: *O. C.* 1266 τἀμὰ μὴ 'ξ ἄλλων πύθῃ. For μηκέτ', cp. Pind. *O.* 1. 114 μηκέτι πάπταινε πόρσιον.

1226 ἔχω...ἔχοις ἀεί. Cp. Eur. *El.* 578 ὦ χρόνῳ φανείς, | ἔχω σ' ἀέλπτως. ΟΡ. κἀξ ἐμοῦ γ' ἔχει χρόνῳ.

1227 πολίτιδες: cp. 251 n.: 1413.

1228 f. μηχαναῖσι: as Hamlet (3. 4. 188) is 'mad in craft.'—**σεσωσμένον**: cp. 60. Here the word implies, 'brought safely home' (*Tr.* 610 ἐς δόμους | ..σωθέντ').

1230 f. συμφοραῖσι. Eustathius p. 647. 37: καὶ ἡ συμφορὰ δὲ οὐ μόνον ἀποτρόπαιος ἀλλὰ καὶ ἀγαθή, ὡς δηλοῖ σὺν ἄλλοις καὶ ὁ εἰπὼν ἐπ' ἀγαθῷ τὸ ἐπὶ συμφοραῖς γεγηθὸς...ἄπο. Ar. *Eq.* 406 (from Simonides) πῖνε πῖν' ἐπὶ συμφοραῖς. —**γεγηθὸς..δάκρυον**: cp. *Ant.* 527 φιλάδελφα κάτω δάκρυ' εἰβομένη.

1232—1287 A μέλος ἀπὸ σκηνῆς between Electra and Orestes. Strophe, 1232—1352, = antistr. 1253—1272 (a verse being lost after 1264). Epode, 1273—1287. For metres see Metrical Analysis.

1233 γοναὶ σωμάτων κ.τ.λ. This phrase seems to gain in fulness and force if taken as meaning, 'son of the father whom I so loved,' rather than as a mere periphrasis for σώματα φίλτατα, 'dearest of all men ever born': the latter would be weaker than (*e.g.*) τέκνων σῶν..δίπτυχος γονή (Eur. *Med.* 1136), though it

EL. O blissful day! OR. Blissful, in very deed!
EL. Is this thy voice? OR. Let no other voice reply.
EL. Do I hold thee in my arms?
OR. As mayest thou hold me always!
EL. Ah, dear friends and fellow-citizens, behold Orestes here, who was feigned dead, and now, by that feigning, hath come safely home!
CH. We see him, daughter; and for this happy fortune a tear of joy trickles from our eyes.

EL. Offspring of him whom I loved best, thou hast come even now, thou hast come, and found and seen her whom thy heart desired! Strophe
OR. I am with thee;—but keep silence for a while.
EL. What meanest thou?
OR. 'Tis better to be silent, lest some one within should hear.
EL. Nay, by ever-virgin Artemis, I will never stoop to fear women, stay-at-homes, vain burdens of the ground!

p. 60.) **1230** ὁρῶμεν] ὁρῶ μεν L (and similarly Ald., ὁρῶ μεν): ὁρῶ μὲν Γ and a few others. **1232 f.** L has *lὼ γοναὶ σωμάτων ἐμοὶ φιλτάτων* as a single v. After the first *γοναί*, a second *γοναὶ* has been added above the line by a later hand. The second *γοναὶ* is omitted also by Γ, and Ald.: but is present in A, and most MSS. Nauck conj. *lὼ γοναὶ, | lὼ σωμάτων κ.τ.λ.*: Blaydes, *lὼ lώ, | γοναὶ σωμάτων*. **1235** *ἦλθετ', εἰδεθ'*] Heimsoeth conj. *εἰδεθ', εἶλεθ'*. **1237** *ἔστιν* A, and Ald.: *ἐστὶν* L (the ν from a late hand). **1239** *ἀλλ' οὔ, τὰν ἄρτεμῖν τὰν αἰὲν ἀδμήταν* L. So A, with most MSS., and Ald. After *οὔ, μὰ* is added in Harl., and L^2. See comment. **1242** *γυναικῶν ὃν ἀεί*] L adds these words to the preceding verse,

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is tenable. In either case the use of the plur. *σωμάτων* instead of *σώματος* (schol. *ὡτὶ τοῦ ἑνικοῦ*) is very bold, and seemingly unique. (Cp. 206, n. on *θανάτους*.) It is confirmed, however, by the fact that Latin poetry tolerates a corresponding use of *corpora*: Ovid *Her. Epist.* 8. 113 *male corpora tacta relinquo*, the (living) body of Pyrrhus. (Conversely in Eur. *Med.* 1108 *σῶμα τέκνων = ib.* 1111 *σώματα τέκνων*.) The plur. certainly cannot be explained by supposing a reference to Pylades also.

1234 f. **ἀρτίως** marks her sense of the sudden change from the despair which she was feeling but a few moments before.—**οὗς**, meaning herself: for the plur., cp. *O. T.* 1184 *ξὺν οἷς τ' | οὐ χρῆν ὁμιλῶν, οὕς τέ μ' οὐκ ἔδει κτανών*.—**ἐχρῄζετε**: cp. 171.

1236 *σῖγ' ἔχουσα*: so *Ph.* 258 *σῖγ' ἔχοντες*.

1239 **ἀλλ' οὐ μὰ κ.τ.λ.** Far the most probable account of the text here is that an iambic trimeter was corrupted, first by an accidental transposition of words and then by attempted correction, into the form which appears in most MSS. (cr. n.), *ἀλλ' οὐ τὰν Ἄρτεμιν τὰν αἰὲν ἀδμήταν*. A strong argument for this is the antistrophic verse, 1260, *τίς οὖν ἂν ἀξίαν γε σοῦ πεφηνότος*: where ἄν, though omitted by the scribe of L, was supplied by another early hand, and appears in A, as in most other MSS., and in the Aldine. The inference is confirmed by the manner in which *pairs* of iambic trimeters alternate with lyrics throughout this strophe: 1235 f., 1243 f., 1251 f.—For other views, see Appendix.

τὴν ἄδμητον: cp. the prayer of the Danaïdes to Artemis, Aesch. *Suppl.* 149 *ἀδμάτας ἀδμάτα | ῥύσιος γενέσθω*.—Ἄρτεμιν: 626 n.

1240 ff. **τόδε μὲν..ὃν ἀεί.** These words express her new exultation in the

OP. 12 ὅρα γε μὲν δὴ κἀν γυναιξὶν ὡς Ἄρης
13 ἔνεστιν· εὖ δ' ἔξοισθα πειραθεῖσά που.
ΗΛ. 14 *ὀτοτοτοῖ τοτοῖ, 1245
15 ἀνέφελον ἐνέβαλες
16 οὔ ποτε καταλύσιμον,
17 οὐδέ ποτε λησόμενον
18 ἀμέτερον οἷον ἔφυ κακόν. 1250
OP. 19 ἔξοιδα καὶ ταῦτ'· ἀλλ' ὅταν παρουσία
20 φράζῃ, τότ' ἔργων τῶνδε μεμνῆσθαι χρεών.

ἀντ. ΗΛ. ὁ πᾶς ἐμοί,
2 ὁ πᾶς ἂν πρέποι παρὼν ἐννέπειν
3 τάδε δίκᾳ χρόνος· 1255
4 μόλις γὰρ ἔσχον νῦν ἐλεύθερον στόμα.
OP. 5 ξύμφημι κἀγώ· τοιγαροῦν σῴζου τόδε.

and so Ald. **1243** *μὲν δὴ*] Blomfield conj. *μέν τοι* (*Mus. Crit.* I. p. 213). **1244** This v. is wanting in T, Triclinius having probably deleted it because there is nothing to correspond with it in the antistrophe, where a verse has been lost after 1264. **1245** *ὀτοτοτοῖ τοτοῖ* Hermann (=1265): *ὀττοτοῖ* L: *ὀττοτοῖ* A, and Ald. **1246** *ἐνέβαλες* schol. (on 1245 *φησὶν ὅτι ἐνέβαλές μοι κακὸν ἀνέφελον*): *ἐπέβαλεσ* L (the second *ε* made from *ι*), with most MSS., and Ald.: *ἐνέφαλες* L^2: *ὑπέβαλες* Vat. a (=cod. 40,' 13th cent.), and Blaydes. **1248** *οὐδέ*] *οὐ δή* A.—*λησόμενον*] Blaydes cp. *λασόμενον*.—*τλησόμενον* Γ. **1249** L has *ἀμέτερον* in a separate line.

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sense that she has a brother for her champion.—**περισσὸν ἄχθος**, vainly burdening the ground: cp. fr. 859 *ὡς οὐδέν ἐσμεν πλὴν σκιαῖς ἐοικότες, | βάρος περισσὸν γῆς ἀναστρωφώμενοι*. *Od.* 20. 378 *οὐδέ τι ἔργων | ἔμπαιον οὐδὲ βίης, ἀλλ' αὖτως ἄχθος ἀρούρης*. *Il.* 18. 104 *ἀλλ' ἦμαι παρὰ νηυσὶν ἐτώσιον ἄχθος ἀρούρης*.—**ἔνδον..ὂν ἀεί**. Cp. *O. C.* 343 n.: Eur. *Or.* 928 *τἄνδον οἰκουρήμαθ'*.

1243 f. γε μὲν δὴ: cp. *Tr.* 484 *ἐπεί γε μὲν δὴ* (n.).—**Ἄρης**, the warlike spirit: cp. Aesch. *Ag.* 78 *Ἄρης δ' οὐκ ἐνὶ χώρᾳ*: id. *Suppl.* 749 *γυνὴ μονωθεῖσ' οὐδέν· οὐκ ἔνεστ' Ἄρης*.

εὖ δ' ἔξοισθα κ.τ.λ. These words prove the genuineness of the verse (which Triclinius rejected, cr. n.): for it is this allusion to her sufferings at the hands of Clyt. that prompts Electra's reply.

1246 ff. ἀνέφελον..κακόν. Her sorrow—the long and bitter strife with her mother—is one over which, from its nature (*οἷον ἔφυ*), no veil can be drawn; it is manifest to all, and fierce, like the sun in a cloudless summer sky. It is a sorrow which can never be done away with, *οὔ ποτε καταλύσιμον*, because no reconciliation is possible. And it is one of which no time can efface the memory (*οὐδέ ποτε λησόμενον*).

The author of the scholium on 1245 read **ἐνέβαλες**:—*ἐπείπερ ὑπέμνησεν αὐτὴν τῆς τοῦ πατρὸς ἀναιρέσεως, διὰ τῶν προειρημένων δύο στίχων φησὶν ὅτι ἐνέβαλές μοι κακὸν ἀνέφελον*. This yields a good sense; 'thou hast mentioned' (*mentionem iniecisti*). Cp. Plat. *Rep.* 344 D *οἷον ἐμβαλὼν λόγον ἐν νῷ ἔχεις ἀπιέναι*. The traditional **ἐπέβαλες** has been explained in two ways. (1) 'You have *mentioned*.' For this sense there is no parallel. (2) 'You have *laid* the burden of the woe *upon* me,'—*i.e.*, 'brought it to my recollection.' This is perhaps just possible: but it is so artificial as to seem improbable. **ὑπέβαλες**, 'you have suggested,' would be an easy correction: cp. 833 *ὑποίσεις*. *Ph.* 1170 *παλαιὸν ἄλγημ' ὑπέμνασας*. If, however, it was the original word, the corruption to *ἐπέβαλες* is strange, since the sense would have been clear.

καταλύσιμον, fitting here, as suggestive

OR. Yet remember that in women, too, dwells the spirit of battle; thou hast had good proof of that, I ween.

EL. Alas! ah me! Thou hast reminded me of my sorrow, one which, from its nature, cannot be veiled, cannot be done away with, cannot forget!

OR. I know this also; but when occasion prompts, then will be the moment to recall those deeds.

EL. Each moment of all time, as it comes, would be meet occasion for these my just complaints; scarcely now have I had my lips set free. Antistrophe.

OR. I grant it; therefore guard thy freedom.

1251 f. ἔξοιδα καὶ ταῦτ'] For καί, Meineke conj. παῖ (received by Dindorf and Blaydes): Wecklein (*Ars* p. 15), ἐγὼ: Hartung and Bergk, καὐτός.—παρουσία] One of the later MSS. (Augustanus c) has παρρησία, with gl. ἡ μνήμη: another (Ienensis) has παρρησίαν, with gl. νοεῖς ὑπάρχουσαν, and (as a *v. l.*) παρρησία. Hence Reiske conj. παρρησία | φράζειν: Blaydes and Autenrieth, παρρησία | παρῇ (Niese and Hermann, προσῇ). **1253 f.** ὁ πᾶς ἐμοί, | ὁ πᾶς] Blaydes conj. ἅπας ἐμοί (or ἔμοιγ'), | ἅπας. **1255** δίκᾳ χρόνος] δικαι αχρόνοσ (*sic*) L (marg., γρ. τάδε δίκα). δίκαια χρόνος A, with most MSS., and Ald.: δίκᾳ Triclinius. **1256** ἔσχον made in L from ἔχων.—Pauli conj. ἐλευθεροστομεῖν. **1257** σώιζου L (made from σώζου): cp. 993.

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of καταλύεσθαι ἔχθραν, πόλεμον, κ.τ.λ.—**λησόμενον**: 'that never its own burden *can forget*,' as Whitelaw renders. The κακόν is half-personified here, though not in the preceding clauses; precisely as in *Ph.* 1167 the κήρ (disease) is οἰκτρὰ.. βόσκειν, ἀδαὴς δ' | ἔχειν μυρίον ἄχθος ὁ ξυνοικεῖ (n.).

The usual explanation is, 'that cannot *be forgotten*'; but λήσομαι is nowhere passive. There is, indeed, no classical fut. pass. of λανθάνω, for (ἐπι)λησθήσομαι occurs only in later Greek (LXX. Ps. ix. 19, etc.). Even λελήσεται='will forget,' Eur. *Alc.* 198.—λησόμενον could mean, 'that cannot *escape notice*'; for, though the act. λήσω is more usual in this sense (*Tr.* 455, *Il.* 23. 416), the midd. λήσομαι is so used by Hippocrates (2. 170), Arist. (*Pr. Anal.* 2. 19), Lucian, etc. But here, especially after ἀνέφελον, such a sense would evidently be too weak.

1251 f. ἔξοιδα καὶ ταῦτ': 'these things *also*,' *i.e.*, the sufferings to which she has just alluded. The change of καὶ to παῖ (rightly made in *Ph.* 79) is needless here.

παρουσία may be freely rendered 'occasion'; it seems to be a purposely vague word, intended to suggest 'the presence' of the murderers; a dark hint of the coming vengeance. When their presence admonishes (φράζῃ),—gives the signal for action,—then will be the time to recall their crimes; which are indicated, with a similar reserve, by ἔργων τῶνδε.

The scholia attest παρουσία as the traditional reading, and suggest two explanations. (1) ὅταν ἐπιτρέπῃ ὁ καιρὸς καὶ καλῇ: *i.e.*, παρουσία=τὰ παρόντα, the circumstances of the moment. Cp. *cum res ipsa feret*. (2) ὁπόταν ἡ παρουσία τούτων ᾖ καὶ ὁ καιρὸς ἐπιτήδειος. Here τούτων is evidently neuter, and the meaning is, 'when these topics come before us'—when it is the fitting time to discuss them. Neither view is satisfactory.

The *v. l.* παρρησία, doubtless a conjecture, would enfeeble the passage, and would further require us to alter φράζῃ.

1253 ff. ὁ πᾶς..χρόνος, 'all time' to come: cp. Isocr. or. 1 § 11 ἐπιλίποι δ' ἂν ἡμᾶς ὁ πᾶς χρόνος, εἰ πάσας τὰς ἐκείνου πράξεις καταριθμησαίμεθα. In Pind. *P.* 1. 46 ὁ πᾶς χρόνος has a like sense. παρὼν, 'when present,' *i.e.*, 'as it comes.' There can be no moment at which she might not fitly make her just complaints. δίκᾳ goes with ἐννέπειν, not with πρέποι.

μόλις γὰρ κ.τ.λ.: *i.e.*, having waited so long for freedom of utterance, she should not now be required to keep silence.—ἔσχον, 'have obtained': cp. 1176 n.

1257 σῴζου τόδε, *i.e.* the ἐλεύθερον στόμα. If she is overheard in the house, she may yet lose the newly-gained free-

ΗΛ. τί δρῶσα;
ΟΡ. οὖ μή 'στι καιρὸς μὴ μακρὰν βούλου λέγειν.
ΗΛ. τίς οὖν ἂν ἀξίαν γε σοῦ πεφηνότος 1260
μεταβάλοιτ' ἂν ἅδε σιγὰν λόγων;
ἐπεί σε νῦν ἀφράστως
ἀέλπτως τ' ἐσεῖδον.
ΟΡ. τότ' εἶδες, *εὖτε θεοί μ' ἐπώτρυναν μολεῖν
⏑ ⏓ ⏑ – ⏑ ⏓ ⏑ – ⏑ ⏓ ⏑ –
ΗΛ. ἔφρασας ὑπερτέραν 1265
τᾶς πάρος ἔτι χάριτος,
εἴ σε θεὸς ἐπόρισεν
ἀμέτερα πρὸς μέλαθρα·
δαιμόνιον αὐτὸ τίθημ' ἐγώ. 1270
ΟΡ. τὰ μέν σ' ὀκνῶ χαίρουσαν εἰργαθεῖν, τὰ δὲ
δέδοικα λίαν ἡδονῇ νικωμένην.

ἐπ. ΗΛ. ἰὼ χρόνῳ μακρῷ φιλτάταν
ὁδὸν ἐπαξιώσας ὧδέ μοι φανῆναι,
μή τί με, πολύπονον ὧδ' ἰδὼν 1275
ΟΡ. τί μὴ ποήσω; ΗΛ. μή μ' ἀποστερήσῃς
τῶν σῶν προσώπων ἅδονὰν μεθέσθαι.

1260 *τίς οὖν ἂν ἀξίαν*] *τίσ οὖν ἀξίαν* L, with ἂν added above the line by an early hand. ἄν is omitted by Γ also, but is given by A, with other MSS., and Ald. For conjectures see Appendix on 1239. **1263** *ἀέλπτως τ'*] A omits *τ'*. **1264** **εὖτε*] *ὅτε* MSS.—*ἐπώτρυναν* Reiske and Brunck: *ὥτρυναν* MSS., and Ald.—Heath and Brunck first indicated the loss of a trimeter after this v. **1267** *ἐπόρισεν* Dindorf and Fröhlich: *ἐπόρσεν* L, made from *ἐπῶρσεν*, the reading of A, as of most MSS., and Ald.—Hermann

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dom. Except in the sense of 'remembering' (993 n.), the midd. of the simple *σῴζω* is somewhat rare; but cp. Ar. *Eq.* 1017 *σῴζεσθαί σ' ἐκέλευσ' ἱερὸν κύνα.*

1259 μακρὰν..λέγειν: Ar. *Th.* 382 *μακρὰν ἔοικε λέξειν.* Cp. *Ai.* 1040 *μὴ τεῦνε μακράν*: Aesch. *Ag.* 916 *μακρὰν γὰρ ἐξέτεινας.*

1260 ff. τίς οὖν, a remonstrance, in which *οὖν* may be rendered by 'Nay.' **ἀξίαν** is predicative, and equiv. to an adverb, 'worthily,' 'fitly'; cp. the schol., *τίς ἄν, φησί, σοῦ φανέντος δικαίως ἔλοιτο ἀντὶ λόγων σιωπήν;* I agree with the schol. also in taking **σοῦ πεφηνότος** as a gen. absol., rather than as depending on *ἀξίαν*. For the absolute use of the latter, cp. 298 *ἀξίαν δίκην*: *O. T.* 1004 *χάριν.. ἀξίαν*: *ib.* 133 *ἀξίως*. Join **λόγων** with **μεταβάλοιτ'**, not with *σιγὰν*: cp. Antiphon or. 5 § 79 *ἠλλάξαντο..εὐδαιμονίας.. κακοδαιμονίαν.*—**ὧδε**, as thou biddest.

1264 After **τότ' εἶδες**, the MSS. have **ὅτε**: but the tribrach in the second foot, while there is no caesura in the third, makes an intolerably lame verse. Read **εὖτε** instead of **ὅτε**, and scan **θεοὶ** as a monosyllable by synizesis. In the other trimeters of Sophocles where *θεὸς* belongs to the third foot, it is always so scanned: *O. C.* 964, *Ph.* 1020, *Ai.* 489, 1129. **ὅτε** arose from **τότ'**.

ἐπώτρυναν, by the oracle (35): an answer to the reproach unconsciously conveyed by *ἀέλπτως* (1263). He came as soon as Apollo gave the word. After this verse, a trimeter has been lost, as the strophe shows, where v. 1244 (*ἔνεστω κ.τ.λ.*) is certainly genuine.

1266 f. χάριτος, a grace shown to

EL. What must I do?

OR. When the season serves not, do not wish to speak too much.

EL. Nay, who could fitly exchange speech for such silence, when thou hast appeared? For now I have seen thy face, beyond all thought and hope!

OR. Thou sawest it, when the gods moved me to come....

* * * * * * * *

EL. Thou hast told me of a grace above the first, if a god hath indeed brought thee to our house; I acknowledge therein the work of heaven.

OR. I am loth, indeed, to curb thy gladness, but yet this excess of joy moves my fear.

EL. O thou who, after many a year, hast deigned thus to gladden mine eyes by thy return, do not, now that thou hast seen me in all my woe— Epoai

OR. What is thy prayer?—

EL. —do not rob me of the comfort of thy face; do not force me to forego it!

conj. *ἐβίβασεν*: Blaydes writes *ἐπέλασεν*, and also suggests *ἐκόμισεν*. **1268** *ἀμέτερα*] L has the letters *ετε* written small in an erasure. **1269** *δαιμόνιον*] A separate verse in L. **1271** *εἰργαθεῖν* Elmsley: *εἰργάθειν* MSS. **1273** *μακρῷ*] *μακρῷ γε* Triclinius. **1275** *μή τί με* L, with most MSS.: *μή τι* r.—*πολύπονον* Ienensis: *πολύστονον* the other MSS., and Ald.—*ὧδ'*] In L the 1st hand wrote *τῶιδ'*, but the *τ* has been erased. A later hand has written in marg., *γρ. ὧδ'ἰδὼν* (with " above *ι*, which was at first *ει*), meaning that *τῶιδ'* should be *ὧδ'*. **1276** *μή μ' ἀποστερήσῃς*] A separate verse in L. **1277** *ἡδονὰν* L, etc., and Ald.: *ἡδονὴν* r: *ἀδονὰν* Dindorf.

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her, a matter for thankfulness.—**ἐπόρισεν** is the best correction of the corrupt *ἐπόρσεν* or *ἐπῶρσεν*. It is true that *πορίζω* has not elsewhere the special sense of *πορεύω*, 'to convey,' 'bring': but how easily a poet might transfer that sense to it, is suggested by the similar case of *πορεῖν* in *O. C.* 1457, (*πῶς ἂν τις*) *δεῦρο Θησέα πόροι*, 'fetch him hither.'

1269 f. δαιμόνιον: cp. Xen. *Mem.* 1. 3. § 5 *εἰ μή τι δαιμόνιον εἴη*. Dem. or. 2 § 1 *δαιμονίᾳ τινὶ καὶ θείᾳ παντάπασιν ἔοικεν εὐεργεσίᾳ*.—**τίθημ' = τίθεμαι**: *Ant.* 1166 *οὐ τίθημ' ἐγὼ | ζῆν τοῦτον*.

Electra remembers the warning dream (417 ff.), in which she had already surmised a supernatural agency (411: 459). It is indeed *δαιμόνιον* that Orestes, sent by Apollo, should arrive at this moment.

The punctuation given in the text seems best. The Aldine has only a comma after *μέλαθρα*: but then we should need a colon after *χάριτος*.

1271 τὰ μὲν..τὰ δὲ (adverbial), 'on the one hand,' 'on the other': *Tr.* 534 f.

1274 ὁδὸν..φανῆναι: cp. 1318 *ἐξήκεις ὁδόν*. Here, too, the acc. is 'cognate,' since the verb implies *ἐλθεῖν*. (It is not really like *Ai.* 878, *κέλευθον..φανείς*, where the acc. denotes the ground which the search has traversed.)

1276 τί μὴ ποήσω; He interrupts her entreaty, *μή τί με*—, by asking, 'what am I not to do?' (the negative form of the delib. subjunct.).

1277 f. μή μ' ἀποστερήσῃς..ἀδονὰν: the double acc. with *ἀποστερεῖν*, though less frequent than acc. of person and gen. of thing, is not rare: cp. Antiphon *Tetral.* B. *γ*. § 2 *τὸ ἥμισυ τῆς κατηγορίας ἐμαυτὸν ἂν ἀπεστέρησα*: Isaeus or. 8 § 43 *τὰ.. χρήματα ἡμᾶς ἀποστερήσων*: Xen. *An.* 7. 6. 9 *ἡμᾶς..ἀποστερεῖ τὸν μισθόν*.—**μεθέσθαι**, *sc. αὐτῆς*, epexegetic inf.: see on 543 *δαίσασθαι*. Cp. Eur. *Med.* 736 *ἄγουσ- ω οὐ μεθεῖ' ἂν ἐκ γαίας ἐμέ*, where th

ΟΡ. ἦ κάρτα κἂν ἄλλοισι θυμοίμην ἰδών.
ΗΛ. ξυναινεῖς;
ΟΡ. τί μὴν οὔ;
ΗΛ. ὦ φίλαι, ἔκλυον ἆρ' ἐγὼ
οὐδ' ἂν ἤλπισ' αὐδάν·
<οὐδ' ἂν> ἔσχον *ὁρμὰν
ἄναυδον οὐδὲ σὺν βοᾷ κλύουσα.
τάλαινα· νῦν δ' ἔχω σε· προὐφάνης δὲ
φιλτάταν ἔχων πρόσοψιν,
ἃς ἐγὼ οὐδ' ἂν ἐν κακοῖς λαθοίμαν.
ΟΡ. τὰ μὲν περισσεύοντα τῶν λόγων ἄφες,
καὶ μήτε μήτηρ ὡς κακὴ δίδασκέ με,
μήθ' ὡς πατρῴαν κτῆσιν Αἴγισθος δόμων
ἀντλεῖ, τὰ δ' ἐκχεῖ, τὰ δὲ διασπείρει μάτην·

Porson conj. ἀδονᾶν. **1278** κἂν] κ'ἀ'ν L, made from κ'ἀν. **1280** τί μὴν οὔ;] A separate v. in L. **1281—1284** ὦ φίλαι ἔκλυον ἆρ | ἐγὼ· οὐδ' ἂν ἤλπισ' αὐδάν· | ἔσχον ὀργὰν ἄναυδον | οὐδε (*sic*) σὺν [from σὐμ] βοᾶι κλύουσα τάλαινα· L. The lemma of the schol. in L gives, however, ἔκλυον ἆρ (not ἂν). There is no variation in

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acc. depends on the part., and ἐμοῦ is to be supplied with the verb. (Porson, in his note on that v., suggests ἀδονᾶν here, comparing the plur. ἡδονὰς in 1302.)

1279 f. ξυναινεῖς, as in 402, *Ph.* 122.—τί μὴν οὔ; 'why should I not?' = 'of course I do.' Cp. [Eur.] *Rhes.* 706 HM. A. δοκεῖς γάρ; HM. B. τί μὴν οὔ; Similarly, without οὔ, Aesch. *Eum.* 203 ἔχρησα ποινὰς τοῦ πατρὸς πέμψαι· τί μήν; ('what then?' *i.e.* 'I was right in doing so.')

1281 f. ὦ φίλαι. It seems fitting that, towards the close of these lyrics, Electra should address some words to the sympathetic Chorus,—as she did before, just after the discovery (1227); though at v. 1285 she again speaks to Orestes. The emendation ὦ φίλ', ὅτ' (Wunder), like others designed to alter φίλαι, is hardly probable.

αὐδάν is unquestionably the living voice of Orestes, which 'she could never have hoped to hear,' after the apparent proofs of his death. Cp. 1225 ὦ φθέγμ', ἀφίκου: and with οὐδ' ἂν ἤλπισ', cp. 1263 ἀέλπτως: 832 f. εἰ τῶν φανερῶς οἰχομένων | εἰς Ἀΐδαν ἐλπίδ' ὑποίσεις: and 858 f. The first and best scholium on 1281 recognises that αὐδάν denotes a source of joy, not of grief, to her (καὶ γὰρ ἡ ἡδονὴ προετρέπετο αὐτὴν βοῆσαι), though wrongly explaining the word as φήμην περὶ τοῦ ἀδελφοῦ (news of his safety). If αὐδάν meant the report of his death, the words ὦ ἐγὼ οὐδ' ἂν ἤλπισ' would lose all force.

1283 f. There can be no doubt that something has been lost before ἔσχον. Arndt supplies οὐδ' ἄν, which might easily have been omitted, either through its likeness to αὐδάν just before it, or through the οὐδ' ἂν above it. ὁρμὰν, for the traditional ὀργὰν, is due to Blomfield (*Mus. Crit.* I. 214).

ὀργή in Sophocles means either (1) 'anger,' or (2) 'disposition': *Ant.* 875 αὐτόγνωτος..ὀργά: *ib.* 355 ἀστυνόμους ὀργάς: *Ai.* 639 συντρόφοις ὀργαῖς. Neither sense can be fitted into any probable interpretation. Some have supposed the meaning to be that Electra 'restrained her anger in silence,' when Clyt. was exulting in the death of Orestes; but, in fact, her anger found a voice (see 792). Others understand that she 'restrained her emotion' (of grief), on hearing the sad news; but she did not do so (see 823—870): nor could ὀργὰν mean 'emotion' in that sense.

On the other hand ὀργή and ὁρμή were easily confused in MSS. Thus in *Tr.* 720, where ὁρμῇ is right, γ has been written over μ in L, and ὀργῇ is actually the reading of A, and of the Aldine. Cp. also *O. T.* 337.

The context is the best guide to the sense which should be restored. Through-

OR. I should be wroth, indeed, if I saw another attempt it.

EL. My prayer is granted? OR. Canst thou doubt?

EL. Ah, friends, I heard a voice that I could never have hoped to hear; nor could I have restrained my emotion in silence, and without a cry, when I heard it.

Ah me! But now I have thee; thou art come to me with the light of that dear countenance, which never, even in sorrow, could I forget.

OR. Spare all superfluous words; tell me not of our mother's wickedness, or how Aegisthus drains the wealth of our father's house by lavish luxury or aimless waste;

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the MSS., except that Γ and others have **ἂν**. The Aldine has a comma after *φίλαι*, and points after *αὐδὰν· ἄναυδον· τάλαινα*. For conjectures, see below. **1287** After *ἐγὼ* a space (=about two letters) is left in L.—*λαθοίμαν*] *λάθοιμ' ἂν* r. **1289—1292** Arndt rejects these four vv. **1291** *τὰ δ'*] *τάδ'* L, A, and Ald.

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out these lyrics, Orestes has been endeavouring to repress Electra's cries, lest she should be overheard (1236, 1238, 1251 f., 1257, 1259, 1271 f.). The corrupt words probably referred to this. **ὁρμὰν** is the 'impulse' or 'emotion' which compelled her to utter her new joy. She turns to these sympathetic women, and excuses her incaution by her happiness.

οὐδ' ἂν ἔσχον is the potential indicative: see Goodwin, *Moods and Tenses*, new ed., § 244. Cp. Dem. or. 37 § 57 *πῶς ἂν...ἐγώ τί σε ἠδίκησα;* ('how could I possibly have wronged thee?'). **ἄναυδον**, proleptic: Aesch. *Ag.* 1247 *εὔφημον... κοίμησον στόμα.*

Other interpretations and conjectures will be found in the Appendix.

1285 τάλαινα is a comment on her own joyous emotion, precisely as in 902 *κεύθὺς τάλαιν' ὡς εἶδον κ.τ.λ.*

1288—1383 The first part of the third *ἐπεισόδιον* began at 1098, with the entrance of Orestes. Now, after the *μέλος ἀπὸ σκηνῆς* (1232—1287), comes the second part, going down to the point at which the avengers pass into the house, followed by Electra.

1288 τὰ...περισσ. τῶν λόγων: cp. *Ph.* 24 *τἀπίλοιπα τῶν λόγων* (n.).

1289 ff. καὶ μήτε μήτηρ κ.τ.λ. These verses plainly intimate the poet's opinion that it would be a fault in art to retard the action at this point by a long narrative. A similar criticism is implied in *O. C.* 1115 f., *καί μοι τὰ πραχθέντ' εἰπαθ' ὡς βράχιστ', ἐπεὶ | ταῖς τηλικαῖσδε σμικρὸς ἐξαρκεῖ λόγος* (n.).

Conington (*Journ. of Philology*, I. p. 156) supposes an allusion to Eur. *El.* 300—338, where Electra, speaking to the disguised Orestes, mentions her own sufferings, her mother's splendours, and the insolence of Aegisthus. But such an allusion seems improbable: that speech is not long; it comes in with dramatic fitness; nor does it refer to the wasteful profusion of Aegisthus, which is the main point here. A later speech of Electra's in the same play (Eur. *El.* 907—951) would in some respects suit the words here better; but that is spoken over the corpse of Aegisthus, and could scarcely be regarded as delaying the action.

Another theory, that Sophocles alludes to the earlier part of the *Choephori*, is certainly mistaken. Possibly he had no particular work in view, but was merely glancing at a tendency which he had noticed in contemporary drama.

1290 f. πατρῴαν, properly the epithet of **δόμων** (492 n.): cp. 960.—(*τὰ μὲν*) **ἀντλεῖ, τὰ δ' ἐκχεῖ**: cp. *O. T.* 1228 *ὅσα | κεύθει, τὰ δ' αὖτίκ' εἰς τὸ φῶς φανεῖ κακά*: *Tr.* 117 *στρέφει, τὸ δ' αὔξει.* **ἐκχεῖ**, *effundit*: Aesch. *Pers.* 826 *ὄλβον ἐκχέῃ μέγαν*: *Anth. Pal.* 9. 367 *τὸν πατρικὸν πλοῦτον... | αἰσχρῶς εἰς ἀκρατεῖς ἐξέχεεν δαπάνας.* As dist. from *ἐκχεῖ* (profuse outlay on luxury), **διασπείρει μάτην** expresses *aimless* waste, which obtains no return. **ἀντλεῖ**, *exhaurit*, is properly the general term, while the other two verbs denote special modes of it. But, since *τὰ μὲν* is implied in *τὰ δέ*, the sentence is in form a rhetorical climax,—

χρόνου γὰρ ἄν τοι καιρὸν ἐξείργοι λόγος.
ἃ δ' ἁρμόσει μοι τῷ παρόντι νῦν χρόνῳ
σήμαιν', ὅπου φανέντες ἢ κεκρυμμένοι
γελῶντας ἐχθροὺς παύσομεν τῇ νῦν ὁδῷ.
οὕτω δ' ὅπως μήτηρ σε μὴ 'πιγνώσεται
φαιδρῷ προσώπῳ νῷν ἐπελθόντοιν δόμους·
ἀλλ' ὡς ἐπ' ἄτῃ τῇ μάτην λελεγμένῃ
στέναζ'· ὅταν γὰρ εὐτυχήσωμεν, τότε
χαίρειν παρέσται καὶ γελᾶν ἐλευθέρως.
ΗΛ. ἀλλ', ὦ κασίγνηθ', ὧδ' ὅπως καὶ σοὶ φίλον
καὶ τοὐμὸν ἔσται τῇδ'· ἐπεὶ τὰς ἡδονὰς
πρὸς σοῦ λαβοῦσα κοὐκ ἐμὰς ἐκτησάμην.
κοὐδ' ἄν σε λυπήσασα δεξαίμην βραχὺ
αὐτὴ μέγ' εὑρεῖν κέρδος· οὐ γὰρ ἂν καλῶς
ὑπηρετοίην τῷ παρόντι δαίμονι.
ἀλλ' οἶσθα μὲν τἀνθένδε, πῶς γὰρ οὔ; κλύων
ὀθούνεκ' Αἴγισθος μὲν οὐ κατὰ στέγας,
μήτηρ δ' ἐν οἴκοις· ἦν σὺ μὴ δείσῃς ποθ' ὡς
γέλωτι τοὐμὸν φαιδρὸν ὄψεται κάρα·

1292 χρόνου] Reiske conj. ἔργου: Dindorf, πόνου. Instead of χρόνου..λόγος, Paley writes λόγου..χρόνος.—ἐξείργοι] Hartung writes ἐξαιροῖ, Suidas having ἐξαίροι (*s.v.* χρόνου πόδα). **1296** οὕτω Triclinius: οὕτως L, with most MSS., and Ald. **1297** ἐπελθόντοιν A, and Ald.: ἐπελθόντων L (but with the ω partly erased, and οι written above by an early hand), Γ. Nauck conj. ἐσελθόντοιν: Blaydes, παρελθόντοιν. **1298** τῇ μάτην] Reiske and Blaydes conj. μὴ μάτην.—λελεγμένῃ A, with most MSS., and Ald.: δεδεγμένῃ L, with λλ written above by an early hand. This is correctly

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'spends,' 'spends profusely,' 'spends aimlessly.

1292 **χρόνου..καιρὸν**, *temporis modum*, due limit or measure of time. Cp. Pind. *N.* 7. 58 τὶν δ' ἐοικότα καιρὸν ὅλβου | δίδωσι (Μοῖρα): Aesch. *Ag.* 785 πῶς σε σεβίζω, | μήθ' ὑπεράρας μήθ' ὑποκάμψας | καιρὸν χάριτος; ('the due measure of courtesy').—**ἐξείργοι**, 'shut out,' 'preclude.'

Hermann took χρόνου καιρὸν as = τὸ καίριον τοῦ χρόνου, 'the opportune moment of time.' The meaning would then be that the λόγος might hinder them from seizing that moment. But the phrase is a strange one, scarcely to be justified by Plut. *Sertor.* 16, where χρόνος is virtually personified,—εὐμενὴς ὢν σύμμαχος τοῖς δεχομένοις λογισμῷ τὸν καιρὸν αὐτοῦ.

The schol. has: ἀφαιρεῖται γάρ, φησι, τὴν εὐκαιρίαν τῶν πραχθέντων τῶν λόγων ἡ ἀδολεσχία. This only shows that he took καιρὸν as 'opportunity,' not as 'due limit.' It does not warrant the view that, instead of χρόνου, he read ἔργου or πόνου.

1294 f. **φανέντες**, if it be safe for them to enter the house (as it is, cp. 1308): **κεκρυμμένοι**, if it be necessary to wait in concealment until they can safely enter.—**γελῶντας**: cp. 1153.

1296 f. **οὕτω δὲ** (σκόπει) **ὅπως**: cp. Ar. *Ran.* 905 ἀλλ' ὡς τάχιστα χρὴ λέγειν· οὕτω δ' ὅπως ἐρεῖτον | ἀστεῖα. Without οὕτω, *O. T.* 1518 γῆς μ' ὅπως πέμψεις ἄποικον (n.).—**'πιγνώσεται**, 'detect': the dat. is instrumental.—**νῷν**, Orestes and Pylades: cp. 1372 f.—**ἐπελθόντοιν δόμους**: cp. *Ant.* 152 f. ναοὺς χοροῖς | ..ἐπέλθωμεν.

1298 f. **μάτην**, falsely: 63 n.—The conjecture μὴ for τῇ would mean, 'as if the calamity were not a fiction'; but the vulgate is manifestly better.—**εὐτυχήσωμεν** is strictly the 'ingressive' aorist, 'when we shall have become prosperous.'

for the story would not suffer thee to keep due limit. Tell me rather that which will serve our present need,—where we must show ourselves, or wait in ambush, that this our coming may confound the triumph of our foes.

And look that our mother read not thy secret in thy radiant face, when we twain have advanced into the house, but make lament, as for the feigned disaster; for when we have prospered, then there will be leisure to rejoice and exult in freedom.

EL. Nay, brother, as it pleases thee, so shall be my conduct also; for all my joy is a gift from thee, and not mine own. Nor would I consent to win a great good for myself at the cost of the least pain to thee; for so should I ill serve the divine power that befriends us now.

But thou knowest how matters stand here, I doubt not; thou must have heard that Aegisthus is from home, but our mother within;—and fear not that she will ever see my face lit up with smiles;

stated by Michaelis, in his revision of Jahn's *Electra*, for which he used a collation of L by H. Hinck. L has generally been reported as having δεδειγμένηι: perhaps because the compendium for εγ has some resemblance to that for ει, so that εγμ was mistaken for ειγμ. Nauck conj. ἠγγελμένῃ. **1302** τοὐμὸν'] Tournier conj. θυμὸς (taking τῇδ' as = ἐμοί). **1303** ἐμὰς] Blaydes conj. ἐμοῦγ'. **1304** δεξαίμην r (as Pal.): λεξαίμην L, with γρ. βουλοίμην βραχὺ in marg.: βουλοίμην A, with most MSS., and Ald. **1306** ὑπηρετοίην Musgrave and Elmsley: ὑπηρετοίμην MSS. **1308** δθ' οὕνεκ'

1301 f. καὶ σοὶ, 'to thee, on thy part' (cp. 1146 n.): followed by καὶ τοὐμόν, as in *O. T.* 165 f. εἴ ποτε καὶ προτέρας ἄτας is followed by ἔλθετε καὶ νῦν: Ar. *Nub.* 356 εἴπερ τινὶ κἄλλῳ, | οὐρανομήκη ῥήξατε καμοὶ φωνήν.

ὧδ'..τῇδε: cp. 643. τῇδε is here redundant, repeating the sense of ὧδε for emphasis.—**τοὐμὸν** = 'my conduct': cp. *Tr.* 53 φράσαι τὸ σόν (n.).—For **φίλον**, cp. *O. C.* 1205 ἔστω δ' οὖν ὅπως ὑμῖν φίλον.

1303 κοὐκ ἐμὰς, lit., 'and not as my own,'—*i.e.*, as the fruit of my own efforts. He has a right to restrict the joys which he has bestowed.

1304 κοὐδ'. The adverbial οὐδὲ goes with βραχύ, though separated from it; cp. *Il.* 1. 354 νῦν δ' οὐδέ με τυτθὸν ἔτισεν. καὶ precedes it as in Xen. *An.* 3. 2. 4 καὶ οὐδὲ Δία Ξένιον ᾐδέσθη.—The part. **λυπήσασα** expresses the condition of **δεξαίμην**: cp. Andoc. or. 1. § 3 πάντα τὰ ἀγαθὰ ἔχειν στερόμενος τῆς πατρίδος οὐκ ἂν δεξαίμην: Aeschin. or. 3. § 217 οὔτε τὰ αὐτὰ τούτῳ δημηγορήσας ἐδεξάμην ἂν ζῆν.

1306 ὑπηρετοίην is a certain correction of the MS. **ὑπηρετοίμην**. The midd. is not found in classical writers, though it was frequent later. Metre proves the active form in five of the seven places where Soph. uses the verb (996; *O. T.* 217; *O. C.* 283; *Ph.* 15, 990): only here and in *Ph.* 1024 is the midd. even possible. Blaydes ingeniously suggests that ὑπηρετοίμην may have come from ὑπηρετμοίην. ὑπηρετμεῖν, however, does not occur.—**δαίμονι**, the god who has brought him home (cp. 1266 ff.). Her brother is the καθαρτὴς πρὸς θεῶν ὡρμημένος (70).

1307 τἀνθένδε = τὰ ἐνθάδε: cp. Eur. *Bacch.* 48 εἰς δ' ἄλλην χθόνα, | τἀνθένδε θέμενος εὖ, μεταστήσω πόδα.—Not, 'what should be done next' (as in *O. T.* 1267 τἀνθένδ' = 'the sequel'). That was, indeed, the regular sense of the sing. τοὐνθένδε (*Ph.* 895).

1308 ff. στέγας and **οἴκοις** are synonyms; cp. 986 f. συμπόνει..σύγκαμν' (n.).—Electra here gives the information which was to have been brought by the old man (41). He, however, has been in the house since v. 803. At v. 1368 he repeats these facts.

δείσῃς..ὡς..ὄψεται: cp. 1426 f.: Xen. *Cyr.* 5. 2. 12 ἀνδρὸς μὴ φοβοῦ ὡς ἀπο-

μῖσός τε γὰρ παλαιὸν ἐντέτηκέ μοι,
κἀπεί σ' ἐσεῖδον, οὔ ποτ' ἐκλήξω χαρᾷ
δακρυρροοῦσα. πῶς γὰρ ἂν λήξαιμ' ἐγώ,
ἥτις μιᾷ σε τῇδ' ὁδῷ θανόντα τε
καὶ ζῶντ' ἐσεῖδον; εἴργασαι δέ μ' ἄσκοπα·
ὥστ' εἰ πατήρ μοι ζῶν ἵκοιτο, μηκέτ' ἂν
τέρας νομίζειν αὐτό, πιστεύειν δ' ὁρᾶν.
ὅτ' οὖν τοιαύτην ἡμὶν ἐξήκεις ὁδόν,
ἄρχ' αὐτὸς ὡς σοι θυμός· ὡς ἐγὼ μόνη
οὐκ ἂν δυοῖν ἥμαρτον· ἢ γὰρ ἂν καλῶς
ἔσωσ' ἐμαυτήν, ἢ καλῶς ἀπωλόμην.
ΟΡ. σιγᾶν ἐπῄνεσ'· ὡς ἐπ' ἐξόδῳ κλύω
τῶν ἔνδοθεν χωροῦντος. ΗΛ. εἶσιτ', ὦ ξένοι,
ἄλλως τε καὶ φέροντες οἷ' ἂν οὔτε τις
δόμων ἀπώσαιτ' οὔτ' ἂν ἡσθείη λαβών.
ΠΑ. ὦ πλεῖστα μῶροι καὶ φρενῶν τητώμενοι,
πότερα παρ' οὐδὲν τοῦ βίου κήδεσθ' ἔτι,
ἢ νοῦς ἔνεστιν οὔτις ὑμὶν ἐγγενής,

L (εκ in an erasure). **1311** *μῖσός τε*] μῖσοσ L, with *τὲ* (*sic*) added above the line by a corrector. **1312** *ἐκ λήξω* L, with an erasure between *κ* and *λ* (doubtless of *π*, but it is no longer traceable).—*χαρᾷ* Schaefer: *χαρᾶς* MSS., and Ald. **1313** *λήξαιμ' ἐγω* L, with *ω* in erasure (from *ῶι*). **1315** *εἴργασαι*] *αι* made in L from *ω*. **1319** *ὡσ σοὶ* L, made from *ὥσ σοι*: *ὥς σοι* r and Ald. **1322 f.** *σιγᾶν*...

ῥήσεις ἀξίου. So with *ὅπως*: Eur. *Heracl.* 248 *μὴ τρέσῃς ὅπως σέ τις | σὺν παισὶ βωμοῦ τοῦδ' ἀποσπάσει βίᾳ*.—Distinguish the wholly different use of *ὅπως μή*, instead of a simple *μή*, after a verb of fearing (*O. T.* 1074 *δέδοιχ' ὅπως | μὴ.. ἀναρρήξει*, 'I fear that it will break forth'). Here, for example, *δείσῃς ὅπως μὴ ὄψεται* would mean the same thing as *δείσῃς ὡς* (or *ὅπως*) *ὄψεται*.

1311 **ἐντέτηκε**: cp. Plat. *Menex.* p. 245 D *ὅθεν καθαρὸν τὸ μῖσος ἐντέτηκε τῇ πόλει τῆς ἀλλοτρίας φύσεως*. Lucian *Peregr.* 22 *τοσοῦτος ἔρως τῆς δόξης ἐντέτηκεν αὐτῷ*. The word leans to a bad sense (like 'inveterate'): yet cp. Julian p. 130 C *ἐντέτηκέ μοι δεινὸς τοῦ θεοῦ πόθος*. See also *Tr* 463 (n.).

1312 f. **χαρᾷ** is right. The objection to the MS. **χαρᾶς**, which Hermann and Paley keep, is the sense. She means that her tears of joy will be mistaken by Clyt. for tears of sorrow. But if we read *χαρᾶς*, too much stress is laid on that *feeling* of joy which she is to conceal, and **δακρυρροοῦσα** then becomes ambiguous; since the words could mean, as Triclinius saw, *οὔποτε παύσομαι τοῦ χαίρειν* (=*χαρᾶς*), *κἂν εἰς δάκρυα ἔλθω* ('even though I weep').

1314 f. **ἥτις**, with causal force: cp. 187.—**ἐσεῖδον** suits *θανόντα* no less than *ζῶντα*, since she had seen the urn: cp. 1129 *νῦν μὲν γὰρ οὐδὲν ὄντα βαστάζω χεροῖν*.—**ἄσκοπα**, in a way which she could not have imagined beforehand; cp. 864. As the next verses show, the meaning is not merely, 'thou hast given me an unlooked-for joy,' but rather, 'thou hast wrought upon my mind with a bewildering effect of joy,—so that, if the dead returned, I should scarcely marvel.'

1318 f. **ὅτε**, causal: cp. 38.—**τοιαύτην**, so wondrous; prompted and conducted by a god (1266 ff.).—**ὡς σοι** is better than **ὡς σοὶ**, because, after the

for mine old hatred of her hath sunk into my heart; and, since I have beheld thee, for very joy I shall never cease to weep. How indeed should I cease, who have seen thee come home this day, first as dead, and then in life? Strangely hast thou wrought on me; so that, if my father should return alive, I should no longer doubt my senses, but should believe that I saw him. Now, therefore, that thou hast come to me so wondrously, command me as thou wilt; for, had I been alone, I should have achieved one of two things,—a noble deliverance, or a noble death.

OR. Thou hadst best be silent; for I hear some one within preparing to go forth.

EL. (*to* ORESTES *and* PYLADES). Enter, sirs; especially as ye bring that which no one could repulse from these doors, though he receive it without joy.

[*Enter the* PAEDAGOGUS.

PAE. Foolish and senseless children! Are ye weary of your lives, or was there no wit born in you,

χωροῦντος. These words are given to Orestes in the MSS., as in the Ald., and in most of the recent editions. Hermann, Bergk and Paley give them to the Chorus. Schol.: τινὲς τὸν χορόν φασι λέγειν ταῦτα.—Instead of κλύω, Fröhlich conj. τινός, which Nauck adopts. **1325** ἀπώσαιτ'] ἀπώσετ' L (with αι written over ε).—ἠισθείη L. **1328** ὑμὶν] ὑμῖν MSS. (ἡμῖν E), and Ald.—ἐγγενὴς r (A, etc.), and Ald.: ἐκγενής L

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emphatic αὐτός, the next stress should fall rather on θυμός than on σοι ('rule me thyself, as thou *wilt*').

1320 f. οὐκ ἂν δυοῖν ἥμαρτον, *i.e.*, would have secured one of the two things. Classical Greek idiom preferred this negative form to a positive (such as δυοῖν θατέρου ἂν ἔτυχον). The modes of stating the dilemma vary; thus we find: (1) ἤ γὰρ..ἤ, as here; Andoc. or. 1 § 4 δυοῖν.. οὐκ ἦν αὐτῷ ἁμαρτεῖν· ἢ γὰρ..μηνῦσαι.. ἢ ἀποκτεῖναι: so Dem. or. 19 § 151, etc. (2) ἤ..ἤ, as Thuc. 1. 33 § 3 μηδὲ δυοῖν φθάσαι ἁμάρτωσιν (not fail to be beforehand with us in one of two things), ἢ κακῶσαι..ἢ βεβαιώσασθαι n. (3) εἰ μὲν γὰρ..εἰ δὲ, as Isocr. or. 11 § 43.—Remark that the modification of this phrase used by Eur. *Or.* 1151, ἐνὸς γὰρ οὐ σφαλέντες ἕξομεν κλέος, | καλῶς θανόντες ἢ καλῶς σεσωσμένοι,—where δυοῖν is merely a bad conjecture,—is due to the fact that the principal verb, ἕξομεν, is positive.

1322 f. σιγᾶν..χωροῦντος. Although it is usually the Chorus that announces a new comer, it is best to follow the MSS. in ascribing these words to Orestes, who has already so often enjoined silence (1236, etc.). The ἀντιλαβή in 1323 confirms the MSS., since a trimeter is seldom divided between the Chorus and another speaker. (The altercation between the Chorus and Creon in *O. C.* 829 ff. is an exception.)—**ἐπῆνεσ'**: for the aor., cp. 668.

ἐπ' ἐξόδῳ: cp. *Tr.* 532 ὡς ἐπ' ἐξόδῳ.—**τῶν ἔνδοθεν**, *sc.* τινός: cp. 697 (n.).

1324 f. ἄλλως τε καὶ φέροντες: *i.e.*, besides the general claim of ξένοι, they have this special claim. So fr. 61 (a short speech befits τοῖς φρονοῦσι σώφρονα), ἄλλως τε καὶ κόρῃ τε κἀργείᾳ γένος. Aeschylus uses ἄλλως τε πάντως καὶ (*P. V.* 636, *Pers.* 689).

οἳ' ἂν..ἀπώσαιτ': *i.e.*, ostensibly, the relics of a kinsman; in her secret meaning, retribution.

1326 f. τητώμενοι: 265 n. The faithful old servant scolds them as if he was still their παιδαγωγός.

παρ' οὐδὲν, 'of no account,' is usu. joined with εἶναι (as *O. T.* 983), or with verbs of 'esteeming,' such as ἄγειν (*Ant.* 35). The phrase here may be compared with *Ant.* 466 παρ' οὐδὲν ἄλγος (ἐστί), n.

ὅτ' οὐ παρ' αὐτοῖς ἀλλ' ἐν αὐτοῖσιν κακοῖς
τοῖσιν μεγίστοις ὄντες οὐ γιγνώσκετε;
ἀλλ' εἰ σταθμοῖσι τοῖσδε μὴ 'κύρουν ἐγὼ
πάλαι φυλάσσων, ἦν ἂν ὑμὶν ἐν δόμοις
τὰ δρώμεν' ὑμῶν πρόσθεν ἢ τὰ σώματα·
νῦν δ' εὐλάβειαν τῶνδε προὐθέμην ἐγώ.
καὶ νῦν ἀπαλλαχθέντε τῶν μακρῶν λόγων
καὶ τῆς ἀπλήστου τῆσδε σὺν χαρᾷ βοῆς
εἴσω παρέλθεθ', ὡς τὸ μὲν μέλλειν κακὸν
ἐν τοῖς τοιούτοις ἔστ', ἀπηλλάχθαι δ' ἀκμή.
ΟΡ. πῶς οὖν ἔχει τἀντεῦθεν εἰσιόντι μοι;
ΠΑ. καλῶς· ὑπάρχει γάρ σε μὴ γνῶναί τινα.
ΟΡ. ἤγγειλας, ὡς ἔοικεν, ὡς τεθνηκότα.
ΠΑ. εἷς τῶν ἐν Ἅιδου μάνθαν' ἐνθάδ' ὢν ἀνήρ.
ΟΡ. χαίρουσιν οὖν τούτοισιν; ἢ τίνες λόγοι;
ΠΑ. τελουμένων εἴποιμ' ἄν· ὡς δὲ νῦν ἔχει,
καλῶς τὰ κείνων πάντα, καὶ τὰ μὴ καλῶς.

with gl. in marg., *ἐγγεγενημένος ἢ ἄξιος τοῦ γένους.* **1329 f.** *παρ' αὐτοῖς*] Fritzsch conj. *πρὸς αὐτοῖς*: Wecklein (*Ars* p. 113) *πέρα πως*. Nauck would read *ὅτ' οὐ παρ' αὐτοῖς ὄντες οὐ γιγνώσκετε* ('when ye do not recognise that ye are not at home'), deleting *ἀλλ' ἐν αὐτοῖσιν κακοῖς | τοῖσιν μεγίστοις.—γινώσκετε* L, A, etc., and Ald. **1331** *σταθμοῖσιν* L. **1332** *ὑμὶν* L, with most MSS., and Ald.: *ἡμῖν* r. **1333** *ὑμῶν* MSS., and Ald.: Kvíčala conj. *ἡμῶν*: Nauck, *οἶμαι*. **1334** This v. is rejected by Ahrens and Morstadt. **1336** *ἀπλήστου* r, and Ald.: *ἀπλείστου* L and A. Meineke conj. *ἀπαύστου*. *σὺν χαρᾶι* made in L from *συγχαρᾶι*.—Purgold

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1329 f. *οὐ παρ' αὐτοῖς κ.τ.λ.* Here *παρά* has its simple locative sense, 'beside.' *παρὰ κακοῖς* differs from *ἐν κακοῖς* just as *παρὰ πυρὶ* (*Od.* 7. 154) from *ἐν πυρί*. They stand, not 'just on the verge,' but 'just in the midst,' of deadly perils. *αὐτοῖς* is repeated, because it intensifies each of the prepositions. (Cp. 720 *ὑπ' αὐτὴν.. στήλην*, n.)

1331 *σταθμοῖσι*, the door-posts. Cp. *Od.* 22. 181 (with ref. to the watchers at the door of the armoury), *τὼ δ' ἔσταν ἑκάτερθε παρὰ σταθμοῖσι μένοντε*. For the dat. of place, see 174 n. He stood there to intercept any inmate whom the sound of voices outside might have brought to the doors.

1332 f. *ὑμὶν..ὑμῶν*: the repeated pron. has a certain sarcastic force; 'ye would have had your plans in the house,' etc. If any change were needed, *ἡμὶν* for *ὑμὶν* would be the best.—*τὰ δρώμεν'*: 85 n. A listener at the doors must quickly have discovered that Orestes had returned; and Clyt. would have been warned. *τὰ σώματα* is a hint that the lives of the avengers would then have paid the penalty.

1334 f. *νῦν δ'..καὶ νῦν*. Cp. *Tr.* 88 *νῦν δ'* (= 'but as it was'), followed in 90 by *νῦν δ'* (= 'but now').

1336 *σὺν χαρᾷ βοῆς* has been rashly changed to *σὺν βοᾷ χαρᾶς* (cr. n.). The latter would throw the emphasis on *χαρᾶς*: but it is the *βοή*, not the *χαρά*, which he deprecates.

1338 *ἀπηλλάχθαι*: for the perf. (implying 'at once'), cp. 64 n.: *Ai.* 479 *ἀλλ' ἢ καλῶς ζῆν ἢ καλῶς τεθνηκέναι | τὸν εὐγενῆ χρή*. In 1335 we had *ἀπαλλαχθέντε*: cp. 163, n. on *γᾶν*.

1339—1345 It has been held that these verses, or at least 1340—1344, are spurious (cr. n.). Certainly Orestes has already heard from Electra that Clytaemnestra exults in the news of his death (1153—1156). Still, it is natural that he

that ye see not how ye stand, not on the brink, but in the very midst, of deadly perils? Nay, had I not kept watch this long while at these doors, your plans would have been in the house before yourselves; but, as it is, my care shielded you from that. Now have done with this long discourse, these insatiate cries of joy, and pass within; for in such deeds delay is evil, and 'tis well to make an end.

OR. What, then, will be my prospects when I enter?

PAE. Good; for thou art secured from recognition.

OR. Thou hast reported me, I presume, as dead?

PAE. Know that here thou art numbered with the shades.

OR. Do they rejoice, then, at these tidings? Or what say they?

PAE. I will tell thee at the end; meanwhile, all is well for us on their part,—even that which is not well.

conj. *σὺν βοῇ χαρᾶς*, which Nauck and Blaydes adopt. **1337** *μέλλειν*] *μέλειν* L, Γ. **1339—1345** These seven vv. are rejected by A. Schöll: Ahrens rejects 1340—1344. **1340** *σε*] Döderlein conj. *με*. **1341** *ὡς ἔοικεν*] Fröhlich conj. *ὡς ἔοικέ, μ'*: Wecklein (*Ars* p. 139), *ὡς ἔοικ', ἐμ'*. **1343** *χαίρουσιν οὖν* A, with most MSS., and Ald.: *χαίρουσιν ἐν* L, Γ, Pal. **1344** *ὡς δὲ νῦν*] Deventer conj. *ὡς τὰ νῦν*, omitting v. 1345, and deleting the colon after *ἄν*. Blaydes reads *ὡς τὰ νῦν*, but makes no other change. **1345** L has *τἀκείνων*, made from *τὰ κείνων*, as in *O. C.* 392: cp. above 573.

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should make some reference (as he does in 1341) to his emissary's performance of the task. Not less natural is the question in 1343, since the old man, who entered the house at v. 803, is the only person who can tell whether the feeling described by Electra still exists.

1339 **τἀντεῦθεν**, 'the next things,' *i.e.*, the conditions with which he will have to deal as soon as he enters. Cp. 728 *κἀντεῦθεν*, and 1307 n. on *τἀνθένδε*.

1340 **ὑπάρχει** *κ.τ.λ.*, 'it is secured that no one shall recognise thee': cp. Eur. *Heracl.* 181 *ἄναξ, ὑπάρχει μὲν τόδ' ἐν τῇ σῇ χθονί, | εἰπεῖν ἀκοῦσαί τ' ἐν μέρει πάρεστί μοι.* Dem. or. 3 § 15 *τοῦτ' οὖν δεῖ προσεναι, τὰ δ' ἄλλα ὑπάρχει.*—For the verbal ambiguity of **σε..τινά**, cp. *Ant.* 288 (n.).

1341 **ὡς ἔοικεν, ὡς τεθν.**: for the double *ὡς*, cp. *Ant.* 735 *ὁρᾷς τόδ' ὡς εἴρηκας ὡς ἄγαν νέος;* and *Tr.* 394. The pron. *με* is easily understood; cp. 1200.

1342 **εἷς τῶν ἐν Ἅιδου..δνήρ**, 'one of the dead': for this indefinite use of *εἷς*, cp. Isocr. or. 20 § 11 *ὧν οὗτος εἷς ὢν τυγχάνει.* More often *τις* is added, as Ar. fr. 418. 2 *τῶν ἀδολεσχῶν εἷς γέ τις* (cp. *Ant.* 269 *τις εἷς*, n.). Here *ἀνήρ* virtually = *τις*. —Campbell renders: 'I would have you know that you are the only dead man who is in the light of day' (*ἐνθάδε*, as opp. to *ἐν Ἅιδου*). But *ἐνθάδε* must surely mean 'in the house.'

1343 **χαίρουσιν οὖν τούτοισιν..;** Though *ἐν* has L's support, **οὖν**, the prevalent reading, is far better. With *ἐν*, the sense would be, 'rejoice under these circumstances' (not, '*in* these things'); see on *Tr.* 1118 *ἐν οἷς | χαίρειν προθυμεῖ.*

1344 **ἓξ τελουμένων** cannot mean 'when the *deed of vengeance* is being done.' Rather it is a purposely vague phrase; 'when our task is being finished'; 'towards the end': *i.e.*, when, the vengeance having been taken, that work is being crowned by re-establishing a rightful rule in the house. Cp. Eur. *Andr.* 997 (*μηχανὴ*) *ἣν πάρος μὲν οὐκ ἐρῶ, | τελουμένων δὲ Δελφὶς εἴσεται πέτρα*: where the phrase has a similar tone of mystery and reserve. —For the neut. plur. part. in the gen. abs., without subject, cp. Aesch. *Th.* 274 *εὖ ξυντυχόντων*: Eur. *I. A.* 1022 *καλῶς δὲ κρανθέντων*: Thuc. 1. 116 § 3 *ἐσαγγελθέντων*: Xen. *Cyr.* 1. 4. 18 *σημανθέντων.*

ὡς δὲ νῦν ἔχει, but, as things stand now, **τὰ κείνων πάντα καλῶς** (*ἔχει*), all the conditions on their part (that of Clyt. and Aeg.) are good (for us), **καὶ τὰ μὴ καλῶς** (*ἔχοντα*), even those which are not morally good,—viz., Clytaemnestra's joy at

ΗΛ. *τίς οὗτός ἐστ', ἀδελφέ; πρὸς θεῶν φράσον.*
ΟΡ. *οὐχὶ ξυνίης;* ΗΛ. *οὐδέ γ' εἰς θυμὸν φέρω.*
ΟΡ. *οὐκ οἶσθ' ὅτῳ μ' ἔδωκας εἰς χέρας ποτέ;*
ΗΛ. *ποίῳ; τί φωνεῖς;* ΟΡ. *οὗ τὸ Φωκέων πέδον*
ὑπεξεπέμφθην σῇ προμηθίᾳ χεροῖν. 1350
ΗΛ. *ἦ κεῖνος οὗτος ὃν ποτ' ἐκ πολλῶν ἐγὼ*
μόνον προσηῦρον πιστὸν ἐν πατρὸς φόνῳ;
ΟΡ. *ὅδ' ἐστί· μή μ' ἔλεγχε πλείοσιν λόγοις.*
ΗΛ. *ὦ φίλτατον φῶς, ὦ μόνος σωτὴρ δόμων*
Ἀγαμέμνονος, πῶς ἦλθες; ἦ σὺ κεῖνος εἶ, 1355
ὃς τόνδε κἄμ' ἔσωσας ἐκ πολλῶν πόνων;
ὦ φίλταταί μὲν χεῖρες, ἤδιστον δ' ἔχων
ποδῶν ὑπηρέτημα, πῶς οὕτω πάλαι
ξυνών μ' ἔληθες οὐδ' ἔφαινες, ἀλλά με
λόγοις ἀπώλλυς, ἔργ' ἔχων ἥδιστ' ἐμοί; 1360
χαῖρ', ὦ πάτερ· πατέρα γὰρ εἰσορᾶν δοκῶ·
χαῖρ'· ἴσθι δ' ὡς μάλιστά σ' ἀνθρώπων ἐγὼ
ἤχθηρα κἀφίλησ' ἐν ἡμέρᾳ μιᾷ.
ΠΑ. *ἀρκεῖν δοκεῖ μοι· τοὺς γὰρ ἐν μέσῳ λόγους,*

A too has *τἀκείνων*: but the Ald., *τὰ κείνων*. **1347** *ξυνίης* r: *ξυνίεισ* L, with most MSS., and Ald. **1348** *χέρασ* L: *χεῖρας* A, and Ald. **1350** *προμηθίαι* L, with *ει* written over *ι* by a corrector. *προμηθείᾳ* A, and Ald.: *προθυμία* Pal. **1351** *ὃν ποτ'*] Meineke conj. *ὃν τότ'*. **1352** *προσηῦρον* Dindorf: *προσεῦρον* MSS. **1355 f.** In L *ἦ* has been made from *ἡ*: *εἶ* is in an erasure: and the *σ* of *ὃσ*

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the death of her son, and those insults which expressed her new sense of security (773—803).

1347 οὐχὶ ξυνίης; The *ἀντιλαβή* marks the interest of the moment: cp. 1209 n.—**οὐδέ γ' εἰς θυμὸν φέρω**: lit., 'No, I cannot even bring (a conjecture) into my mind'; 'I cannot form an idea.' The phrase occurs nowhere else, and is not really like *O. T.* 975, *μή νυν ἔτ' αὐτῶν μηδὲν ἐς θυμὸν βάλῃς* ('lay to heart'). As **οὐδέ** shows, the Greek would not be adequately rendered by our phrase, 'bring to mind' (= 'recall to memory'). When we say that an impression is 'borne in upon' the mind, the analogy is nearer.

1349 f. ποίῳ is conformed to **ὅτῳ** in 1348, since the acc. for **οἶσθα** is suppressed; the practice being that, in a curt question such as this, *ποῖος* takes the case of the word to which it refers (*e.g.*, *O. T.* 1176 *ποίων*; *Ai.* 1322 *πολους*;). It implies that, for the moment, she fails not only to recognise the man but to recall the occasion: cp. *O. T.* 1129 *ποῖον ἄνδρα καὶ λέγεις;*

οὗ...χεροῖν: the long space between the words is noteworthy; cp. *Ph.* 598 f. (*τίνος..χάριν*), n.—**πέδον**: cp. *O. C.* 643 *δόμους στείχειν* (n.).—**ὑπεξεπέμφθην**: cp. 297 *ὑπεξέθου* (n.).—**σῇ προμηθίᾳ**: cp. 12, 1132 f.

1352 προσηῦρον πιστὸν, '*found* a true *ally*': *πρός* denoting the acquisition. Cp. Polyb. 1. 59. 6 *προσηυρέθη ἡ πρὸς τὴν συντέλειαν* (*χορηγία*), 'the funds for the completion of the enterprise were made up.' Classical prose preferred *προσεξευρίσκω* (Isocr.), or *προσεπεξευρίσκω* (Thuc.).

1354 φῶς, day, as in 1224.

1356 τόνδε κἄμ': he saved Orestes from murder, and Electra from that bereavement.—**ἔσωσας**, not *ἔσωσεν*, in spite of **κεῖνος**. Cp. Eur. *Heracl.* 945 ff. *ἐκεῖνος εἶ σύ*, followed by *ὃς..ἠξίωσας*. So, when

EL. Who is this, brother? I pray thee, tell me.

OR. Dost thou not perceive? EL. I cannot guess.

OR. Knowest thou not the man to whose hands thou gavest me once?

EL. What man? How sayest thou?

OR. By whose hands, through thy forethought, I was secretly conveyed forth to Phocian soil.

EL. Is this he in whom, alone of many, I found a true ally of old, when our sire was slain?

OR. 'Tis he; question me no further.

EL. O joyous day! O sole preserver of Agamemnon's house, how hast thou come? Art thou he indeed, who didst save my brother and myself from many sorrows? O dearest hands; O messenger whose feet were kindly servants! How couldst thou be with me so long, and remain unknown, nor give a ray of light, but afflict me by fables, while possessed of truths most sweet? Hail, father,—for 'tis a father that I seem to behold! All hail,—and know that I have hated thee, and loved thee, in one day, as never man before!

PAE. Enough, methinks; as for the story of the past,

has been added by a corrector. **1357 f.** Bothe conj. *ὦ φιλτάτας μὲν χεῖρας*, which Blaydes adopts.—*ἥδιστον δ' ἔχων* MSS., and Ald. For *ἔχων*, Schneidewin conj. *ἐμοί*: Emperius and Bergk, *νῷν*: Wieck, *σῶν*: F. W. Schmidt, *ἐμῶν*, and for *ποδῶν, πόνων*. **1360** *ἥδιστ' ἐμοί* MSS., and Ald.: Erfurdt and others conj. *ἥδιστά μοι*. **1361** Nauck conj. *χαῖρ' ὦ πάτερ μοι· πατέρα γάρ σ' ὁρᾶν δοκῶ*.—*δοκῶι* L. **1362** *ἴσθι δ'*] In L the *δ'* has been added by S.—*μάλιστά σ'*] *σ'* made in L from *τ*.

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a speaker has referred to himself in the 3rd person, he quickly reverts to the first, as in *O. C.* 6 (n.) *ἐμοί* follows *Οἰδίπουν* in v. 3.

1357 f. ὦ..χεῖρες: she takes his hands in her own. This explains why the poet has not written *φιλτάτας..χεῖρας*: we see, too, how natural is the transition to **ἔχων**, as she is looking in her old friend's face. The sense is, *ἔχων πόδας οἳ τὰ ἥδιστα ὑπηρέτησαν*, viz., in the journeys to and from Phocis.

1359 οὐδ' ἔφαινες, 'and didst not give any light.' This absolute use of the word is sufficiently interpreted by the context; it is scarcely needful to supply (*e.g.*) *τὴν ἀλήθειαν*, or *συνόντα σεαυτόν*.—*φαίνω* is never really intrans. (= 'to appear') except in the epic aor. *φάνεσκον* (*Il.* 11. 64, *Od.* 12. 241, etc.).—For **ἀλλά με** cp. *Ai.* 361.

1360 ἔργ' ἔχων, 'possessed of them,' 'knowing them': *ἔργα* being 'facts,' as opp. to *λόγοι* (59 f. *ὅταν λόγῳ θανὼν | ἔργοισι σωθῶ*). Cp. *Ant.* 9 *ἔχεις τι κελσήκουσας;*—Others explain, 'while engaged in a course of action' (cp. *Ant.* 300 *παν-ουργίας..ἔχειν*, n.).—For **ἐμοί**, after **με**, cp. *O. C.* 811 *μηδέ με | φύλασσ' ἐφορμῶν ἔνθα χρὴ ναίειν ἐμέ* (n.).

1361 πατέρα. This is the only tragic trimeter in which the third foot is formed by a single word of three short syllables. When the third foot is a tribrach there is usu. a caesura both in the third and in the fourth foot (as *O. T.* 248 *κακὸν κακῶς νιν ἄμορον ἐκτρῖψαι βίου*: cp. Eur. *Tro.* 497): or at least in the third foot (as *Ant.* 31). But it should be observed that the pause after **χαῖρ', ὦ πάτερ** makes a vital difference. The movement of the verse begins afresh at **πατέρα**, and the effect of that word to the ear is like that of a tribrach in the first, rather than in the third, place of a trimeter. Hence we may defend the text here, and yet concede that no tragic poet could have written such a verse without the pause (*e.g. ἦλθ' ἄσμενος πατέρα πατ' εἰσορᾶν δοκῶν*).

1364 ff. τοὺς..ἐν μέσῳ λόγους, the story of the brother's and sister's experiences in the interval since Orestes left Mycenae. Cp. *O. C.* 583 *τὰ..ἐν*

πολλαὶ κυκλοῦνται νύκτες ἡμέραι τ' ἴσαι, 1365
αἳ ταῦτά σοι δείξουσιν, Ἠλέκτρα, σαφῆ.
σφῷν δ' ἐννέπω γε τοῖν παρεστώτοιν ὅτι
νῦν καιρὸς ἔρδειν· νῦν Κλυταιμνήστρα μόνη·
νῦν οὔτις ἀνδρῶν ἔνδον· εἰ δ' ἐφέξετον,
φροντίζεθ' ὡς τούτοις τε καὶ σοφωτέροις 1370
ἄλλοισι τούτων πλείοσιν μαχούμενοι.

ΟΡ. οὐκ ἂν μακρῶν ἔθ' ἡμὶν οὐδὲν ἂν λόγων,
Πυλάδη, τόδ' εἴη τοὔργον, ἀλλ' ὅσον τάχος
χωρεῖν ἔσω, πατρῷα προσκύσαντ' ἔδη
θεῶν, ὅσοιπερ πρόπυλα ναίουσιν τάδε. 1375

ΗΛ. ἄναξ Ἄπολλον, ἵλεως αὐτοῖν κλύε,
ἐμοῦ τε πρὸς τούτοισιν, ἥ σε πολλὰ δὴ
ἀφ' ὧν ἔχοιμι λιπαρεῖ προὔστην χερί.
νῦν δ', ὦ Λύκει' Ἄπολλον, ἐξ οἵων ἔχω

1365 In L the 1st hand wrote *κυκλοῦνται*: a later hand altered this to *κυκλοῦσι*: but the letters *νται* were again written above, and *σι* partly erased. *κυκλοῦσι* A, with most MSS., and Ald.: *κυκλοῦνται* Γ (from *κυκλωῦνται*), Pal., T. **1367** *σφῷν*] *σφῶν* L, *ι* having been erased after *ω*. *σφῷν* r, and Ald.—*ἐννέπω γε* L, with most MSS. (L²

μέσῳ (the needs of the interval, until death): Eur. *Med.* 819 *περισσοὶ πάντες οὐν μέσῳ λόγοι* (between the present moment, and her deed): *Or.* 16 *τὰς γὰρ ἐν μέσῳ σιγῶ τύχας* (the fortunes of the house in the interval).

The acc. **τοὺς..λόγους** is resumed in 1366 by **ταῦτα**, because the sentence *πολλαὶ κ.τ.λ.* has intervened. Cp. Thuc. 2. 62 *τὸν δὲ πόνον...ἀρκεῖτο μὲν ὑμῖν καὶ ἐκεῖνα ἐν οἷς ἄλλοτε..ἀπέδειξα οὐκ ὀρθῶς αὐτὸν ὑποπτευόμενον*: *Tr.* 287 *αὐτὸν δ' ἐκεῖνον*, resumed in 289 by *νιν*.

κυκλοῦνται, the form originally written by the scribe of L, is confirmed by usage, though the other reading, **κυκλοῦσι**, displaced it in most MSS. See on *Tr.* 129 *κυκλοῦσιν*, the only instance of *κυκλεῖν* used intransitively which occurs in Greek before Aristotle.

1367 σφῷν δ' ἐννέπω γε: 'And further' (**γε**, *i.e.* besides counselling Electra), 'I tell *you*,' etc.: cp. *Ai.* 1150 *ἐγὼ δέ γ' ἄνδρ' ὅπωπα κ.τ.λ.*: Eur. *Or.* 1236 *ἐγὼ δέ γ' ἐπεκέλευσα*. (This is better than to take *γε* as emphasising *ἐννέπω* only; 'I *warn* you,'—whether you will heed me or not.) Hermann's conjecture, *ἐννέπω 'γὼ*, is no improvement.

1370 f. τούτοις refers to *ἀνδρῶν* in 1369, the male domestics, who are supposed to be now busied out of doors. **ἄλλοισι** are the body-guards, *δορυφόροι*, of Aegisthus, who may be expected to return ere long from the country (313); **σοφωτέροις** (*μάχεσθαι*), as being trained to arms. Since the two comparatives, *σοφωτέροις* and *πλείοσιν*, are not linked by a conjunction, **τούτων** cannot be construed with both; it is perhaps best taken with *πλείοσιν*. 'Ye will have to fight both with these men (the *οἰκέται*), and with others of greater skill, more numerous than these.'

Another view is that *ἀνδρῶν* in 1369 refers to Aegisthus and his armed followers, while **τούτοις** in 1370 means Clytaemnestra and her women-servants: this seems less natural.

1372 f. οὐδὲν is adv.: lit., 'this task would no longer seem to be in any way (*οὐδὲν*) a case for many words, but for entering,' etc. The two constructions of *ἔργον ἐστίν*, as=*opus est*, are here combined. (1) For the gen., cp. Ar. *Plut.* 1154 *οὐκ ἔργον ἔστ' οὐδὲν στροφῶν*: (2) for the inf., *Ai.* 11 *καί σ' οὐδὲν εἴσω τῆσδε παπταίνειν πύλης | ἔτ' ἔργον ἐστίν*. The peculiarity here is that, instead of the simple *ἔργον*, we have *τόδε τοὔργον*,

many are the circling nights, and days as many, which shall show it thee, Electra, in its fulness.

(*To Orestes and Pylades.*) But this is my counsel to you twain, who stand there—now is the time to act; now Clytaemnestra is alone,—no man is now within: but, if ye pause, consider that ye will have to fight, not with the inmates alone, but with other foes more numerous and better skilled.

OR. Pylades, this our task seems no longer to crave many words, but rather that we should enter the house forthwith,—first adoring the shrines of my father's gods, who keep these gates.

[ORESTES *and* PYLADES *enter the house, followed by the* PAEDAGOGUS.—ELECTRA *remains outside.*

EL. O King Apollo! graciously hear them, and hear me besides, who so oft have come before thine altar with such gifts as my devout hand could bring! And now, O Lycean Apollo, with such vows as I can make,

omits γε), and Ald.: Hermann wrote ἐννέπω 'γὼ. **1368** κλυταιμήστρα L, as also in 1473, where, however, it has been made from κλυταιμνήστρα. **1372** ἥμιν L.—οὐδὲν ἂν] Nauck conj. ἐνδέον (Fröhlich, ἐνδεὲς). **1378** προὔστην] In L the scribe wrote πρόστην, but the ο has been altered (by himself?) to υ (=ου), with ' over it.—Blaydes (1873) writes 'πέστην: so too, by independent conjecture, Wecklein (1877).

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from which ἔργον has to be supplied with the gen. and with the inf. Cp. Eur. *Andr.* 551 οὐ γάρ, ὡς ἔοικέ μοι, | σχολῆς τόδ' ἔργον.

1374 f. πατρῷα, instead of πατρώων: cp. 1290 n.—**ἕδη**, images of the gods (*O. T.* 886 δαιμόνων ἕδη, n.), placed in the **πρόπυλα**, here a statelier term for πρόθυρον, the porch or vestibule of the house. Cp. Ar. *Vesp.* 875 ὦ δέσποτ' ἄναξ, γεῖτον 'Αγυιεῦ τοὐμοῦ προθύρου προπύλαιε. The gods of the entrance were esp. Apollo Agyieus (cp. 637 προστατήριε), and Hermes. It is these who, with Zeus, are invoked by the returning herald in Aesch. *Ag.* 509—515: cp. *ib.* 519 σεμνοί τε θᾶκοι δαίμονές τ' ἀντήλιοι.

προσκύσαντε: the worshipper stretched forth his right arm towards the image, presenting to it the flat of his hand, by bending back the wrist; then kissed his hand, and wafted a salute to the god. Orestes and Pylades perform this act of reverence before each ἕδος in the vestibule. Meanwhile, turning towards the statue of Apollo Lykeios which stands in front of the palace (645), Electra makes her prayer.

1378 ἀφ' ὧν: for ἀπό, denoting one's resources, cp. 1127 n.—**ἔχοιμι**: optat. of indefinite frequency in past time; cp. *Ph.* 289 n.: *Tr.* 905 κλαῖε δ' ὀργάνων ὅτου | ψαύσειεν.

λιπαρεῖ, earnest, devout: cp. 451 n.—**προὔστην σε**, presented myself (as a suppliant) at thy shrine. Similarly προστάτης is 'one who presents himself before a god,' 'a suppliant,' *O. C.* 1171, 1278. The only other trace of προστῆναι as = 'to approach,' with an acc., is in a fragment from the Τυρώ of Sophocles (fr. 599, Nauck 2nd ed.). Athenaeus, in illustrating the word καρχήσιον, quotes it as follows (p. 475 A): Σοφοκλῆς δὲ Τυροῖ: προστῆναι μέσην | τράπεζαν ἀμφὶ σίτια (σῖτα Macrobius) καὶ καρχήσια: adding, πρὸς τὴν τράπεζαν φάσκων προσεληλυθέναι τοὺς δράκοντας κ.τ.λ. The meaning was, then, that the serpents 'approached the table'; a parallel for the use here. Schweighäuser, indeed, conjectured προσστῆναι (cp. Aesch. *Pers.* 203 βωμὸν προσέστην), and Bergk, less well, προσπτῆναι.

Blaydes and Wecklein read **'πέστην**: but ἐπέστην σε as = 'approached thee' would be unexampled (see on *Tr.* 339).

1379 ἐξ οἵων ἔχω | αἰτῶ: lit., 'I make the prayer with such means as I have'; *i.e.*, no longer with offerings—

αἰτῶ, προπίπτω, λίσσομαι, γενοῦ πρόφρων 1380
ἡμῖν ἀρωγὸς τῶνδε τῶν βουλευμάτων,
καὶ δεῖξον ἀνθρώποισι τἀπιτίμια
τῆς δυσσεβείας οἷα δωροῦνται θεοί.

στρ. ΧΟ. ἴδεθ' ὅπου προνέμεται
2 τὸ δυσέριστον αἷμα φυσῶν Ἄρης. 1385
3 βεβᾶσιν ἄρτι δωμάτων ὑπόστεγοι
4 μετάδρομοι κακῶν πανουργημάτων
5 ἄφυκτοι κύνες,
6 ὥστ' οὐ μακρὰν ἔτ' ἀμμενεῖ
7 τοὐμὸν φρενῶν ὄνειρον αἰωρούμενον. 1390

ἀντ. παράγεται γὰρ ἐνέρων
2 δολιόπους ἀρωγὸς εἴσω στέγας,
3 ἀρχαιόπλουτα πατρὸς εἰς ἑδώλια,
4 νεακόνητον αἷμα χειροῖν ἔχων·

Nauck conj. *'τίμων*. **1380** *προ πιτνῶ* L (made from *προ πίτνω*): a letter (*σ*?) has been erased after *ο*. *προπιτνῶ* A, and Ald.: *προσπιτνῶ* r. **1383** In L the *σ* of *τῆσ* is followed by an erasure (of *τ*?). **1384** *ὅπου* L, with most MSS., and Ald.: *ὅπη* r: *ὅποι* Schneidewin: *ὅπως* Bergk. **1385** *τὸ δυσέριστον*] Michaelis conj. *ὁ δυσέριστον*: Blaydes, *ὁ δυσέριστος* (or *τὸ δυσάλυκτον*): M. Schmidt, *τὸ δυσάρεστον αἷμ' ἀφύσσων Ἄρης*. **1389** *ἀμμενεῖ* Wunder (schol. *ἃ κατ' ἐμαυτὴν ὠνειροπόλουν οὐκ εἰς μακρὰν ἔσται μετέωρα ἀλλ' εὐθέως τελεσθήσεται*):

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since none are at hand—but with heartfelt vows. Schol. *ὡς δυνάμενος ἔχω, λόγοις ἀξιοῦν, οὐ θύειν*.

1380 I read **προπίπτω**, as metre requires, not **προπίτνω**. The first syllable of *πίτνω* is never long. Thus, where *ῐ* is needed, Aesch. *Pers.* 588 has *προπίτνοντες*, and Soph. *O. C.* 1754 *προσπίτνομεν*: but, requiring *ῑ*, Eur. *Suppl.* 63 writes *προπίπτουσα*.

1382 τἀπιτίμια. Eur. *Hec.* 1086 *δράσαντι δ' αἰσχρὰ δεινὰ τἀπιτίμια*. Josephus *Bell. Iud.* 1. 30 § 6 *ἀπέχω τῆς ἀσεβείας τὸ ἐπιτίμιον*.

1384—1397 Third stasimon. Strophe, 1384—1390=antistr., 1391—1397. For metres see Metrical Analysis.

This short ode fills the interval of suspense. The Chorus imagine the avengers, who have just passed within, as guided by divine powers to their goal.

1384 ἴδεθ', like *Tr.* 821 ἴδ' *οἷον, ὦ παῖδες κ.τ.λ.* It seems necessary to alter **ὅπου**, the reading of L (cr. n.).

προνέμεται expresses a gradual and regular advance. *προνέμεσθαι* is lit. 'to go forward in grazing.' The midd. occurs only here; nor is the act. found in a strictly parallel sense; in Aesch. *Eum.* 313 *καθαρὰς χεῖρας προνέμοντ'* = 'putting forward.' But we have the analogy of *ἐπινέμειν*, as meaning to encroach on a neighbour's pastures; Arist. *Pol.* 5. 5. 9 *τῶν εὐπόρων τὰ κτήνη ἀποσφάξας, λαβὼν* (*sc. τοὺς εὐπόρους*) *παρὰ τὸν ποταμὸν ἐπινέμοντας*. In Aesch. *Ag.* 485 *πιθανὸς ἄγαν ὁ θῆλυς ὄρος ἐπινέμεται | ταχύπορος*, some make *ἐπινέμεται* pass., 'is encroached upon'; but *ταχύπορος* is in favour of its being midd., like *προνέμεται* here: 'the limit of a woman's belief (too lightly won) quickly oversteps the border' (between fact and fiction).

Campbell suggests that the image in *προνέμεται* is from *fire* 'eating its way' forward, and compares Her. 5. 101 *ἀπ' οἰκίης ἐς οἰκίην ἰὸν τὸ πῦρ ἐπενέμετο τὸ ἄστυ*. This hardly agrees so well with the idea of a stealthy advance.

1385 τὸ δυσέριστον αἷμα, bloodshed,

I pray thee, I supplicate, I implore, grant us thy benignant aid in these designs, and show men how impiety is rewarded by the gods! [ELECTRA *enters the house.*

CH. Behold how Ares moves onward, breathing deadly vengeance, against which none may strive! Strophe.

Even now the pursuers of dark guilt have passed beneath yon roof, the hounds which none may flee. Therefore the vision of my soul shall not long tarry in suspense.

The champion of the spirits infernal is ushered with stealthy feet into the house, the ancestral palace of his sire, bearing keen-edged death in his hands; Antistrophe.

ἀμμένει L, with most MSS., and Ald.: ἐμμένει Γ: ἐμμένειν Δ. **1390** τοὐμῶν Γ.—αἰωρούμενον made in L from αἰρουμένων. **1393** ἑδώλια L, with most MSS.: ἑδράσματα A, and Ald. In L the first corrector (S) has written γρ. ἑδράσματα above ἑδώλια. **1394** νεακόνητον αἷ μαχε ροῖν ἔχων L: where χεροῖν has been made from χειροῖν. Over αἷμα is written ἀντὶ ξίφος. There is no variation in the MSS., except χειρῶν in T. But the Aldine has νεοκόνητον (not νεακόνητον): and this stands also in the lemma of the scholium on 1394, in the edition printed at Rome in 1518 by Lascaris. He may have taken it from the Aldine, which appeared in 1502.

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deadly vengeance, against which the guilty will strive in vain. δυσέριστον = δύσμαχον: cp. 220 οὐκ ἐριστά. Not, as the schol. took it, 'bloodshed caused by unholy strife' (between mother and children).—**φυσῶν**: cp. Eur. *I. A.* 125 οὐ μέγα φυσῶν θυμὸν ἐπαρεῖ | σοὶ..; *I. T.* 288 (the Erinys) πῦρ πνέουσα καὶ φόνον.

1386 δωμάτων ὑπόστεγοι: cp. *Ai.* 796 σκηνῆς ὕπαυλον: Aesch. *Eum.* 669 σῶν δόμων ἐφέστιον: Eur. *I. T.* 80 ἑξεδροι χθονός.

1387 f. μετάδρομοι..κύνες, the Erinyes. Cp. Aesch. *Ch.* 1054 σαφῶς γὰρ αἵδε μητρὸς ἔγκοτοι κύνες. *Eum.* 246 ὡς κύων νεβρὸν | πρὸς αἷμα καὶ σταλαγμὸν ἐκμαστεύομεν. Ar. *Ran.* 472 Κωκυτοῦ τε περίδρομοι κύνες.

1389 ἀμμενεῖ was in the schol.'s text (see cr. n.), and is clearly better than ἀμμένει. For the apocope of ἀνά in comp., cp. *Ant.* 1275.

1390 τοὐμὸν φρενῶν ὄνειρον: cp. 492 n.—**αἰωρούμενον**. Cp. Her. 8. 100 (of Mardonius) ὑπὲρ μεγάλων αἰωρηθέντα, 'in suspense concerning great issues' (victory or death). Thuc. 7. 77 (Nicias) ἐν τῷ αὐτῷ κινδύνῳ τοῖς φαυλοτάτοις αἰωροῦμαι.

1391 f. ἐνέρων..ἀρωγός. Orestes is the champion, not only of his father's spirit, but also of Hades, who is 'not regardless' (184), and of the other powers invoked by Electra from the nether world (110 ff.). Cp. *O. T.* 126 Λαΐου δ' ὀλωλότος | οὐδεὶς ἀρωγὸς ἐν κακοῖς ἐγίγνετο.

1393 ἀρχαιόπλουτα. He is to eject the usurper, and to recover his inheritance (cp. 72: 162: 1290).

1394 νεακόνητον αἷμα χειροῖν ἔχων. The words, if sound, mean, 'bearing keen-edged death in his hands.' αἷμα is the deed of blood by which vengeance is to be taken. νεακόνητον refers primarily to the keen edge of the weapon (sword or dagger) with which the blow is to be dealt; but may suggest also the keen edge of the avengers' resolve (Aesch. *Th.* 715 τεθηγμένον τοί μ' οὐκ ἀπαμβλυνεῖς λόγῳ).

The bold use of αἷμα may be illustrated by Aesch. *Ch.* 932 πολλῶν αἱμάτων, 'many deeds of blood'; Eur. *Or.* 284 εἴργασται δ' ἐμοὶ | μητρῷον αἷμα, 'the murder of a mother.' It should be remembered that Orestes does *not* enter the house *with a weapon displayed in his hands*. The sword or dagger is concealed. We may be sure, then, that, whether αἷμα is genuine or not, at least Sophocles did not use any word (such as μαχαιραν) denoting a *weapon*; since then the words χειροῖν ἔχων would necessarily have had their literal sense, 'holding in

5 ὁ Μαίας δὲ παῖς
6 Ἑρμῆς σφ' ἄγει δόλον σκότω
7 κρύψας πρὸς αὐτὸ τέρμα, κοὐκέτ' ἀμμένει.

στρ. ΗΛ. ὦ φίλταται γυναῖκες, ἄνδρες αὐτίκα
τελοῦσι τοὔργον· ἀλλὰ σῖγα πρόσμενε.
ΧΟ. πῶς δή; τί νῦν πράσσουσιν; ΗΛ. ἡ μὲν ἐς τάφον
λέβητα κοσμεῖ, τὼ δ' ἐφέστατον πέλας.
ΧΟ. σὺ δ' ἐκτὸς ᾖξας πρὸς τί; ΗΛ. φρουρήσουσ' ὅπως
Αἴγισθος ἡμᾶς μὴ λάθῃ μολὼν ἔσω.
ΚΛ. αἰαῖ· ἰὼ στέγαι
φίλων ἔρημοι, τῶν δ' ἀπολλύντων πλέαι.
ΗΛ. βοᾷ τις ἔνδον· οὐκ ἀκούετ', ὦ φίλαι;
ΧΟ. ἤκουσ' ἀνήκουστα δύστανος, ὥστε φρῖξαι.

For conjectures, see below. **1396** L has ἑρμῆσ ἐ άγει, with an erasure after ἐ rather larger than the space for one letter. Nothing is legible in the erasure, except what seems to be the beginning of π. [Some discern ξ in the erasure, and σ written above it: I fail to do so.] ἐπάγει A, and Ald.: ἐπεισάγει E: σφ' ἄγει Γ, L² (=Lb), and Vindobonensis. For conjectures, see below. **1398** ἄνδρες] ἄνδρες MSS. **1399** τελοῦσι] In L έσω is written above (*i.e.* ἔσω, in the house). **1401** τὼ δ'] The scribe of L wrote τῶιδ', but ῶ has been

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the hands'; they could no longer have meant, as the context requires them to mean, simply, 'charged with,' 'bearing with him.' This fact—that some *abstract* word is required—is, to my mind, the strongest argument in favour of **αἷμα**.

If **νεάκονητον** is right, the **α** must be short. The verse corresponds with 1387 μἔτ ⁝ ἄδρŏμōῑ κăκ | ῶν πăν | οῦργῆμăτ | ῶν Λ ||, a dochmiac dimeter. Now, analogy would suggest that νεακόνητον is Doric for νεηκόνητον. Cp. νεηκονής (*Ai.* 820): νεηκής (Hom.): νεηλιφής (νέος, ἀλείφω, Arist.). Even when the second part of the compound begins with a consonant, we find such forms as νεᾱγενής ([Eur.] *I. A.* 1623), νεηθαλής, νεήτομος, νεήφατος. Yet at least two exceptions occur. (1) νεᾰλής in Nicander *Alexiph.* 358 and 364; although the α is normally long. (2) *Anthol. Pal.* 7. 13 παρθενικὴν νεάοιδον: in an epigram ascribed to Leonidas of Tarentum, *c.* 280 B.C. It seems possible, then, that Sophocles should have written νεᾰκόνητον.

1395 f. ὁ Μαίας δὲ παῖς. Hermes χθόνιος, whom Electra had already invoked (111), acts here in his twofold quality as πομπαῖος and δόλιος. Cp. *Ph.* 133 Ἑρμῆς δ' ὁ πέμπων δόλιος ἡγήσαιτο νῷν. A like part is assigned to him in the *Choephori*, 727 χθόνιον δ' Ἑρμῆν | .. τοῖσδ' ἐφοδεῦσαι | ξιφοδηλήτοισιν ἀγῶσιν: *ib.* 812 ξυλλάβοι δ' ἐνδίκως | παῖς ὁ Μαίας ἐπιφορώτατος (like a favouring wind) | πρᾶξιν οὐρίαν θέλων.

Ἑρμῆς σφ' ἄγει is the most probable reading. The erasure in L, and the variants in later MSS., have prompted conjectures. Thus Neue, whom Nauck and Wecklein follow, writes ἐπί σφ' ἄγει: G. Wolff suggests ἑξῆς σφ' ἄγει: Kvíčala, σφ' ἐπεξάγει. But it is rash to assume that Ἑρμῆς is a gloss: cp. [Eur.] *Rhes.* 216 ἀλλ' εὖ σ' ὁ Μαίας παῖς ἐκεῖσε καὶ πάλιν | πέμψειεν Ἑρμῆς, ὅς γε φηλητῶν ἄναξ. If the **σ** of **σφ'** had been lost after Ἑρμῆς, φ'ἄγει might have led to ἐπάγει, and this to mistaken remedies, such as ἐπεισάγει (cr. n.).

1398—1510 Exodos: the vengeance.

1398—1441 A kommos. It falls into two principal parts. (1) 1398—1421; the death of Clytaemnestra. (2) 1422—1441; Orestes and Pylades re-enter; Aegisthus approaches; and they prepare to receive him.

and Hermes, son of Maia, who hath shrouded the guile in darkness, leads him forward, even to the end, and delays no more.

[*Enter* ELECTRA *from the house.*

EL. Ah, dearest friends, in a moment the men will do the deed;—but wait in silence. Strophe.

CH. How is it?—what do they now?

EL. She is decking the urn for burial, and those two stand close to her.

CH. And why hast thou sped forth?

EL. To guard against Aegisthus entering before we are aware.

CLYTAEMNESTRA (*within*). Alas! Woe for the house forsaken of friends and filled with murderers!

EL. A cry goes up within:—hear ye not, friends?

CH. I heard, ah me, sounds dire to hear, and shuddered!

altered to ὦ, and a line drawn through ι. **1403** ἡμᾶς is omitted in the MSS. (though written above in the Ienensis), and Ald.: it was added by Reiske. Triclinius filled the gap by inserting αὐτὸς after Αἴγισθος. **1404** αἰαῖ Hermann: αἲ αἲ L. **1405** πλέαι] πλέᾳ Elmsley on Eur. *Med.* 259. **1406** τις] τίς Γ, L^2. **1407** ἀνήκουστα] In L the υ has been added in a smaller character by a corrector. The two vv. in L are divided thus: ἤκουσ' ἀνήκουστα δύ|στανος· ὥστε φρίξαι.—φρῖξαι Pal.,

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The general structure of this kommos is clearly strophic; but critics differ on details. The simplest view is that of Dindorf and others, that vv. 1398—1421 form a single strophe, = antistr. 1422—1441. The lyric verses 1407, 1413—4, and 1419—1421, correspond respectively with 1428, 1433—4, and 1439—1441: for these, see Metrical Analysis. It is usually held, with Hermann, that the correspondence of the iambic trimeters also must be exact. This makes it necessary to assume a gap in our text after v. 1427 (n.), and a second after 1429 (n.), besides the defect in 1432. See Appendix.

1398 Electra hastens out of the house. She performs the part of an ἐξάγγελος, so far as to describe the situation at this moment in the house: then Clytaemnestra's cry is heard, like that of the dying king in Aesch. *Ag.* 1343 ff. In the *Orestes* (408 B.C.) Electra has a similar part, perhaps suggested by this. Helen's cry is heard within, and Electra says to the Chorus (1297), ἠκούσαθ'; ἄνδρες χεῖρ' ἔχουσιν ἐν φόνῳ.

1399 τελοῦσι, fut. This 'Attic' fut. of τελῶ is frequent; *e.g.* 1435: *O. T.* 232: *O. C.* 630, 881, 1634, etc. But τελέσω has also good authority: Dem. or. 21 § 66 διατελέσω: Plat. *Rep.* 425 E διατελέσουσιν.

1400 f. τάφον (cp. 1140 n.). Nothing would be gained by reading ταφὴν (1210).—λέβητα, the urn: cp. Aesch. *Ag.* 444 σποδοῦ γεμίζων λέβητας εὐθέτου. —κοσμεῖ. In *Il.* 23. 253 f. the golden urn containing the bones of Patroclus is 'covered with a linen veil.' In *Il.* 24. 796 the urn with Hector's ashes is 'shrouded in soft purple robes.' Leaf observes there: 'In Etruscan graves very fine linen covers are found spread on the stools on which stand the urns containing the ashes.' Some such 'dressing' is denoted by κοσμεῖ here; but wreaths of flowers may also be meant.

1404 αἰαῖ· ἰὼ στέγαι. Dindorf (*Metra* p. 106) reads these words as a dochmiac (⏑–⏑–⏑–) : Nauck and Wecklein take them as an iambic tripody (–⏑–⏑––). The latter view seems correct. The hiatus after αἰαῖ is excused by the pause. Cp. *Ant.* 1276 φεῦ φεῦ, ὦ πόνοι. *Ph.* 1106 αἰαῖ αἰαῖ (= 1086 ὤμοι μοί μοι).

1407 ἀνήκουστα, lit., 'not to be heard': then, 'dreadful to hear'; cp. ἄρρητα. So Eur. *Hipp.* 362 ἔκλυες, ὦ, | ἀνήκουστα τᾶς | τυράννου πάθη μέλεα θρεομέναις. Antiphon or. 1 § 22 δεήσεται ἀθέμιτα καὶ ἀτέλεστα καὶ ἀνήκουστα καὶ θεοῖς καὶ ὑμῖν.

ΚΛ. οἴμοι τάλαιν'· Αἴγισθε, ποῦ ποτ' ὢν κυρεῖς;
ΗΛ. ἰδοὺ μάλ' αὖ θροεῖ τις. ΚΛ. ὦ τέκνον τέκνον,
οἴκτιρε τὴν τεκοῦσαν. ΗΛ. ἀλλ' οὐκ ἐκ σέθεν
ᾠκτίρεθ' οὗτος οὐδ' ὁ γεννήσας πατήρ.
ΧΟ. ὦ πόλις, ὦ γενεὰ τάλαινα, νῦν *σοι
μοῖρα καθαμερία φθίνει φθίνει.
ΚΛ. ὤμοι πέπληγμαι. ΗΛ. παῖσον, εἰ σθένεις, διπλῆν.
ΚΛ. ὤμοι μάλ' αὖθις. ΗΛ. εἰ γὰρ Αἰγίσθῳ γ' ὁμοῦ.
ΧΟ. τελοῦσ' ἀραί· ζῶσιν οἱ γᾶς ὑπαὶ κείμενοι.
παλίρρυτον γὰρ αἷμ' ὑπεξαιροῦσι τῶν κτανόντων
οἱ πάλαι θανόντες.

ἀντ. καὶ μὴν πάρεισιν οἶδε· φοινία δὲ χεὶρ
στάζει θυηλῆς Ἄρεος, οὐδ' ἔχω *ψέγειν.

and Hermann: φρίξαι most MSS., and Ald. **1409** ποῦ r, and Ald.: ποῖ L. **1410** ὦ τέκνον τέκνον T (Triclinius), Vindobonensis: ὦ τέκνον ὦ τέκνον L (in which these words form a separate v.), with most MSS., and Ald. **1412** οὐδ' Vindobonensis, Dindorf: οὔθ' L, with most MSS., and Ald. **1413** ὦ πόλις, ὦ γενεὰ] Gomperz conj. ὦ Πέλοπος γενεὰ, which Nauck and Wecklein adopt.—νῦν σοι is suggested by Hermann (who, however, kept σε), and independently by R. Whitelaw (*Sophocles translated into English Verse*, p. 437). νῦν σε MSS.: Bellermann writes νῦν σοῦ. **1414** καθαμερία Triclinius, and r: καθ' ἡμερία L: καθημερία A, with most MSS., and

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1410 ἰδού, referring to *sound* (as we could say, 'there!'): so *Ai.* 870 ἰδού, | δοῦπον αὖ κλύω τινά.—μάλ' αὖ: *O. C.* 1477 ἔα, ἰδοὺ μάλ' αὖθις ἀμφίσταται | διαπρύσιος ὄτοβος.

1411 f. ἐκ σέθεν: for ἐκ, cp. *O. C.* 51 κοὐκ ἄτιμος ἔκ γ' ἐμοῦ φανεῖ.—ὁ γεννήσας πατήρ: cp. 261: *Tr.* 311 ὁ φιτύσας πατήρ: *O. T.* 793 τοῦ φυτεύσαντος πατρός.

1413 f. The traditional reading φθίνει φθίνει is vindicated, and all difficulty is removed, by the slight change of σε to σοι. The μοῖρα καθαμερία is the fate which has afflicted the house day by day. In the only other place where καθαμέριος occurs (Eur. *Ph.* 229), it has this sense, 'daily'; nor is any other, indeed, tenable. (Cp. 259 κατ' ἦμαρ.) This fate is now being extinguished (φθίνει) by the righteous act of vengeance, which, according to the poet's view in this play, closes the misfortunes of the race (cp. 1510 τῇ νῦν ὁρμῇ τελεωθέν). For φθίνειν said of an *evil* which wanes or dies out, cp. fr. 718 (ὕβρις)..ἀνθεῖ τε καὶ φθίνει πάλιν.

Others explain as follows. (1) Keeping both σε and φθίνει φθίνει: 'fate is *destroying* thee *this day*.' But the alleged evidence for a transitive use of φθίνειν is very small and doubtful: see Appendix. (2) Keeping σε, but reading φθίνειν φθίνειν: 'now it is the doom *of this day* that thou shouldst fade.' Both these versions force an impossible sense on καθαμερία. That explanation of it was a mere makeshift of the scholiast; ὦ γενεὰ τοῦ οἴκου τούτου, κατὰ ταύτην σε τὴν ἡμέραν ἡ Μοῖρα εἰς φθορὰν καὶ ἐλάττωσιν τοῦ γένους ἄγει.

Nor is the objection to these interpretations merely verbal. They represent the Chorus as *deploring* that doom of the race which entails yet another deed of bloodshed. But, as Whitelaw well observes, this commits Sophocles to the Aeschylean view of the vengeance 'as a new crime in the series of crimes' (Translation, p. 437). The Chorus are in the fullest sympathy with the avengers. They regard the slaying of Clytaemnestra not as a new calamity, but as a welcome retribution: cp. 1434 τὰ πρὶν εὖ θέμενοι, and 1508 ff. The words ὦ πόλις, ὦ γενεὰ express the feeling of these πολίτιδες (1227) that the cause of the house is that of the city. They hail the approaching

CLYT. (*within*). O hapless that I am!—Aegisthus, where, where art thou?

EL. Hark, once more a voice resounds!

CLYT. (*within*). My son, my son, have pity on thy mother!

EL. Thou hadst none for him, nor for the father that begat him.

CH. Ill-fated realm and race, now the fate that hath pursued thee day by day is dying—is dying!

CLYT. (*within*). Oh, I am smitten!

EL. Smite, if thou canst, once more!

CLYT. (*within*). Ah, woe is me again!

EL. Would that the woe were for Aegisthus too!

CH. The curses are at work; the buried live; blood flows for blood, drained from the slayers by those who died of yore.

[*Enter* ORESTES *and* PYLADES *from the house.*

Behold, they come! That red hand reeks with sacrifice to Ares; nor can I blame the deed. Antistrophe.

Ald.—*φθίνει· φθίνει* L (the first *ι* of the second *φθίνει* made from *ο*). *φθίνει φθίνει* is also in Γ, L^2, Pal., T: while A, with a few others, and the Aldine, have *φθινει* only once. Hermann wrote *φθίνειν, φθίνειν.* Dindorf conj. *φθίνειν ἔχει.* Blaydes gives *φθίνειν φθίσει* (dat. of *φθίσις*). **1416** *Αἰγίσθῳ γ'*] *γ'* Hermann: *θ'* L, with most MSS., and Ald.: *δ'* r. **1417—1421** L divides the vv. thus:—*τελοῦσ'*—| *γᾶσ*— | *πολλύρυτον*— | *κτανόντων..θανόντες.* **1417** *τελοῦσ'* Triclinius: *τελοῦσιν* L, A, etc., and Ald. **1418** *παλίρρυτον* Bothe: *πολύρρυτον* MSS. (*πολλύρυτον* L). Fröhlich conj. *νεόρρυτον.* **1422 f.** The MSS. and the Aldine give these two vv. to Electra. Hermann first restored them to the Chorus. **1423** L has the *υ* of

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deliverance of Mycenae from the tyrants. The change of *ὦ πόλις, ὦ γενεὰ* into *ὦ Πέλοπος γενεὰ* (cr. n.) is equally rash and infelicitous.

1415 f. Cp. Aesch. *Ag.* 1343 ΑΓ. *ὤμοι, πέπληγμαι καιρίαν πληγὴν ἔσω...* 1345 *ὤμοι μάλ' αὖθις, δευτέραν πεπληγμένος.*—**διπλῆν**: cp. *O. C.* 544 *δευτέραν ἔπαισας*: *Ant.* 1307 *τί μ' οὐκ ἀνταίαν | ἔπαισέν τις..;*

εἰ γὰρ Αἰγίσθῳ γ' ὁμοῦ (adv.). The dat., suggested by *ὤμοι*, depends on the notion which that exclamation implies; as if (*e.g.*) *κακὸν ἥκει μοι* were followed by *εἰ γὰρ Αἰγίσθῳ γ' ὁμοῦ ἦκεν.* This is simpler than to supply (*a*) *ἐπλήγης* or (*b*) *ἔβδας*, taking *ὁμοῦ* as a prep.—The reading *Αἰγίσθῳ θ' ὁμοῦ*, though not impossible, is very awkward. The sense would be: 'Oh that thou wert crying,—'and woe to Aegisthus also'!'

1417 f. τελοῦσ' ἀραί, 'are doing their work.' *τελοῦσι* is transitive, though the object (*τὸ ἔργον*) is not expressed. Cp. *Tr.* 825 n.—**οἱ..κείμενοι**, Agamemnon: for the plur. (like *οἱ..θανόντες*, 1421), cp. 146 *γονέων*, n.—**ὑπαὶ**: 711 n.

1419 f. παλίρρυτον: cp. 246 *πάλιν | δώσουσ' ἀντιφόνους δίκας*: *Od.* 1. 379 *παλίντιτα ἔργα*, deeds of retribution. In Eur. *El.* 1155 *παλίρρους..δίκα* is 'the turning tide of justice,' which comes upon the guilty.—**ὑπεξαιροῦσι**: cp. Eur. *Hipp.* 633 *ὄλβον δ' ὠμάτων ὑπεξελών.*

1422 f. καὶ μήν: 78 n.—**στάζει θυηλῆς**: the gen. depends on the notion of fulness; cp. *O. C.* 16 *βρύων | δάφνης*: fr. 264 *ἀραχνᾶν βρίθει.* (There is no other example of *στάζω* in this constr., for in fr. 491, *ὀπὸν..στάζοντα τομῆς*, the sense is, 'sap dripping *from* the cleft wood.')—The *θυηλή* is *φόνος.* Cp. Shakesp. *H. IV.*, pt. 1, act 4, sc. 1, 113, 'They come like sacrifices in their trim, | And to the fire-eyed maid of smoky war | All hot and bleeding will we offer them.'

ψέγειν, Erfurdt's correction of *λέγειν*, deserves the favour which it has found with almost all editors from Hermann onwards. If *λέγειν* be sound, the sense

ΗΛ. Ὀρέστα, πῶς κυρεῖτε; ΟΡ. τἀν δόμοισι μὲν
καλῶς, Ἀπόλλων εἰ καλῶς ἐθέσπισεν. 1425
ΗΛ. τέθνηκεν ἡ τάλαινα; ΟΡ. μηκέτ' ἐκφοβοῦ
μητρῷον ὥς σε λήμ' ἀτιμάσει ποτέ.
ΧΟ. παύσασθε· λεύσσω γὰρ Αἴγισθον ἐκ προδήλου.
ΗΛ. ὦ παῖδες, οὐκ ἄψορρον; ΟΡ. εἰσορᾶτε ποῦ 1430
τὸν ἄνδρ'; ΗΛ. ἐφ' ἡμῖν οὗτος ἐκ προαστίου
χωρεῖ γεγηθώς ⏑ – ⏑ – ⏑ –
ΧΟ. βᾶτε κατ' ἀντιθύρων ὅσον τάχιστα,

θυηλῆσ in an erasure.—ψέγειν Erfurdt: λέγειν MSS. **1424** κυρεῖτε Reisig and Elmsley: κυρεῖ L, with most MSS., and Ald.: κυρεῖ γε Triclinius: κυρεῖ δὲ Hermann. Kolster conj. κυρεῖ τάδ'; ἐν (others, τάδ'; ἐν: or τά γ' ἐν): Wecklein, κυρεῖ; λέγ'· ἐν. **1426** τέθνηκεν ἡ τάλαινα] The MSS. and Ald. give these words to Orestes. Erfurdt restored them to Electra. **1427** After this v. Erfurdt supposed three vv. to be lost. See below. **1428 f.** λεύσσω] In L the second σ has been added above the line.—After ἐκ προδήλου Seidler, Hermann and others suppose the loss of a trimeter. **1430** εἰσορᾶτε ποῦ τ: εἰσορᾶτέ που L (but the accent on é is from a later hand), with

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must be, 'utterance fails me,'—at a moment so terrible. But οὐδ' ἔχω λέγειν is not equivalent to οὐδ' ἔχω φωνεῖν, nor, again, to οὐδ' ἔχω τί λέγω (or τί φῶ). It ought to mean rather, 'nor can I *describe*' (what I see): which would be strange here. Hermann suggested that οὐδ' ἔχω λέγειν might be an unfinished sentence,—'but I cannot tell..' (whether the avengers have accomplished their deed). This, however, as he allows, would be frigid. So also would ψέγειν be, if explained in his way ('I cannot complain that they have not well dyed their swords'). Taken, however, in its natural sense, 'nor can I blame the deed,' ψέγειν is forcible enough. In Aesch. *Ch.* 989 the converse corruption took place, λέγω becoming ψέγω.

1424 κυρεῖτε is a certain correction of κυρεῖ. With Hermann's conjecture, κυρεῖ δέ, the sense would be, 'now, how goes it?'—δέ giving animation to the question.

1425 ἐθέσπισεν: cp. 36 f. Contrast the calm confidence of Orestes with his words of anguish in Aesch. *Ch.* 1016 f., ἀλγῶ μὲν ἔργα καὶ πάθος γένος τε πᾶν, | ἄζηλα νίκης τῆσδ' ἔχων μιάσματα.

1426 f. ἐκφοβοῦ..ὡς: 1309 n. The sense of λῆμα is not necessarily either good or bad; thus Pind. *P.* 8. 44 τὸ γενναῖον.. | ..λῆμα: *O. C.* 960 λῆμ' ἀναιδές: though it generally implies at least a *strong* spirit. Cp. however Pind. *P.* 3. 24 ἔσχε τοιαύταν μεγάλαν ἀρέταν | καλλιπέπλου λῆμα Κορωνίδος, where, as here, λῆμα implies blame, though it has no epithet (Gildersleeve happily renders, 'wilful Coronis').

After v. 1427 Erfurdt and others suppose the loss of three verses answering to vv. 1404—1406 (αἰαῖ...φίλαι): see note in Appendix on 1398. The context itself, however, does not indicate any lacuna. In a calmer scene, doubtless, we might have looked for some comment from Electra on the announcement that Clytaemnestra is dead. But this is a passage full of excitement and hurrying action. The warning παύσασθε in 1428 is sufficiently justified by the brief dialogue between Orestes and Electra which has already taken place (1424—1427).

1429 ἐκ προδήλου, like ἐκ τοῦ ἐμφανέος (Her. 4. 120), ἐκ τοῦ προφανοῦς (Thuc. 3. 43 § 3), ἐκ τοῦ φανεροῦ, etc.: ἐκ being used as above in 455, 725. In this adverbial phrase the adj. is merely a stronger δῆλος, as in *Ai.* 1311 θανεῖν προδήλως ('before all eyes'). Its other sense was 'clear *beforehand*' (Dem. or. 18 § 196 εἰ..ἦν σοι πρόδηλα τὰ μέλλοντα).

Here, again, it is supposed that we have lost a trimeter, answering to 1409. (Hermann suggests ἀλλ' ἐξίκοιτό γ', ὡς παρεσκευάμεθα.) But the context, at least, does not show any gap in the sense.

1430 ὦ παῖδες: cp. 1220 ὦ παῖ, n.—οὐκ ἄψορρον, *sc.* εἶσιτε, into the house.

EL. Orestes, how fare ye? OR. All is well within the house, if Apollo's oracle spake well.

EL. The guilty one is dead? OR. Fear no more that thy proud mother will ever put thee to dishonour.

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CH. Cease; for I see Aegisthus full in view.

EL. Rash boys, back, back! OR. Where see ye the man?

EL. Yonder, at our mercy, he advances from the suburb, full of joy.

CH. Make with all speed for the vestibule;

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most MSS., and Ald. **1431 f.** *τὸν ἄνδρ'*; ΗΛ. *ἐφ' ἡμῖν οὗτος*] So Hermann. In L and most MSS. the words are divided thus: *τὸν ἄνδρ' ἐφ' ἡμῖν*; ΗΛ. *οὗτος κ.τ.λ.* The Aldine gives to Electra the whole passage from *ὦ παῖδες* (1430) to *γεγηθὼς* inclusive, and has *ὑμῖν* instead of *ἡμῖν*. Nauck would prefer, *τὸν ἄνδρ' ἐφ' ἡμιν τοῦτον*; ΗΛ. *ἐκ προαστίου κ.τ.λ.*: or, with Martin, *τὸν ἄνδρ' ἰόντ' ἐφ' ἡμῖν*; ΗΛ. *ἐκ προαστίου | χωρεῖ γεγηθὼς οὗτος*. One MS. (Pal.) has *χωρεῖ γεγηθὼς οὗτος ἐκ προαστίου*.—As Hermann saw, the second part of a trimeter has been lost after *γεγηθώς*. **1433** *κατ' ἀντιθύρων*] Blaydes conj. *κατ' ἀντιθυρον τόδ', ὡς·* in his text he writes *κατ' ἀντίθυρ', ὡς*. Paley conj. *κατ' ἀντίθυρον δ'*.—*κατάντι θυρῶν*

Cp. *Ai.* 369 *οὐκ ἐκτὸς ἄψορρον ἐκνεμεῖ πυθα*; *O. T.* 430 n.

1431 *ἐφ' ἡμῖν*, 'in our power'; cp. *O. C.* 66 *ἢ 'πὶ τῷ πλήθει λόγος*; *Ph.* 1003 *μὴ 'πὶ τῷδ' ἕστω τάδε*. Xen. *An.* 3. 1. 35 *ὡς μήποτ' ἐπὶ τοῖς βαρβάροις γενώμεθα, ἀλλὰ μᾶλλον...ἐκεῖνοι ἐφ' ἡμῖν*. The sense of *ἐφ' ἡμῖν* is the reason for giving the words to Electra, and not, as L does (cr. n.), to Orestes.—Not, '*towards* us.' With a dat. denoting persons, *ἐπί* would mean rather 'against,' as in *Od.* 10. 214 *οὐδ' οἵ γ' ὡρμήθησαν ἐπ' ἀνδράσιν*. It is different when the dat. denotes a place, though even then such a sense for *ἐπί* is rare; *Il.* 5. 327 *νηυσὶν ἐπὶ γλαφυρῇσιν ἐλαυνέμεν* ('towards').

Some have thought that the words of Orestes in this v. should be metrically equivalent to those of Clyt. in 1411, *οἴκτιρε τὴν τεκοῦσαν*. Nauck, for example, proposes *τὸν ἄνδρ' ἐφ' ἡμῖν τοῦτον*; This seems, however, a groundless assumption.

1432 *χωρεῖ γεγηθώς*. The rest of the trimeter is lost. Hermann suggests *κάρτα σὺν σπουδῇ ποδός*.

1433 *βᾶτε κατ' ἀντιθύρων*, 'make for the vestibule.' If the words are sound, *κατά*, lit. 'down upon,' denotes *the point on which* the rapid movement is directed. The application of *κατά*, with gen., to downward movement, in the literal sense, is not rare; cp. *Il.* 13. 504 *αἰχμὴ..κατὰ γαίης | ᾤχετ'*; 3. 217 *κατὰ χθονὸς ὄμματα πήξας*. Again, it can denote 'descent upon' in a purely figurative sense (*λεγειν κατά τινος*). The peculiarity here is that, while the movement is literal, the descent is figurative. Even *κατὰ σκοποῦ τοξεύειν* (Herodian 6. 7. 19) is different, since the arrow is conceived as describing a curve. I do not know any real parallel for this use of *κατά*. It seems to justify some suspicion of the text.

The word *ἀντίθυρον* is known only from the following passages. (1) *Od.* 16. 159 *στῆ δὲ κατ' ἀντίθυρον κλισίης*, describing a position outside of the hut: usually rendered, 'he stood over against the *doorway*.' (2) In Lucian *Alex.* 16 *τὸ ἀντίθυρον* is the wall *opposite to the door* of a room; in this wall a second door is made, to admit of a crowd streaming through the room. In Lucian *Symp.* 8 the sense is the same.

Here, *τὰ ἀντίθυρα* seems to mean, as in the *Odyssey*, a place close to the doors; probably just *inside* of them, and (from that point of view) 'over against them'; a *vestibule*, or entrance-hall. Cp. 328 *πρὸς θυρῶνος ἐξόδοις*. As *προθυρὼν* was a collateral form of *πρόθυρον* (*Etym. Magn.* 806. 4, etc.), *ἀντιθυρὼν* may have been such a form of *ἀντίθυρον*. If so, the desirable accus. for *κατὰ* could be at once obtained by *κατ' ἀντιθυρῶν'*. The corrupt *v. l.* in one MS. (Γ'), *κατάντι θυρῶν*, is also noteworthy. *κατάντι* does not occur: but in *Il.* 23. 116 we have *κάταν-*

νῦν, τὰ πρὶν εὖ θέμενοι, τάδ' ὡς πάλιν.
ΟΡ. θάρσει· τελοῦμεν. ΗΛ. ᾗ νοεῖς ἔπειγέ νυν. 1435
ΟΡ. καὶ δὴ βέβηκα. ΗΛ. τἀνθάδ' ἂν μέλοιτ' ἐμοί.
ΧΟ. δι' ὠτὸς ἂν παῦρά γ' ὡς ἠπίως ἐννέπειν
πρὸς ἄνδρα τόνδε συμφέροι, λαθραῖον ὡς ὀρούσῃ 1440
πρὸς δίκας ἀγῶνα.

ΑΙΓΙΣΘΟΣ.

τίς οἶδεν ὑμῶν ποῦ ποθ' οἱ Φωκῆς ξένοι,
οὓς φασ' Ὀρέστην ἡμὶν ἀγγεῖλαι βίον
λελοιπόθ' ἱππικοῖσιν ἐν ναυαγίοις;
σέ τοι, σὲ κρίνω, ναὶ σέ, τὴν ἐν τῷ πάρος 1445
χρόνῳ θρασεῖαν· ὡς μάλιστα σοὶ μέλειν
οἶμαι, μάλιστα δ' ἂν κατειδυῖαν φράσαι.
ΗΛ. ἔξοιδα· πῶς γὰρ οὐχί; συμφορᾶς γὰρ ἂν
ἔξωθεν εἴην τῶν ἐμῶν τῆς φιλτάτης.
ΑΙ. ποῦ δῆτ' ἂν εἶεν οἱ ξένοι; δίδασκέ με. 1450
ΗΛ. ἔνδον· φίλης γὰρ προξένου κατήνυσαν.

Γ: see below. **1434** *τάδ' ὡς πάλιν* MSS. For *ὡς*, Dindorf conj. *αὖ*: Gleditsch, *εὖ*: Fritsch, *τάδ' ὡς τελεῖν*. Heimsoeth would read *τάδ' αὖ*, omitting *πάλιν*: Hartung, *πάλιν*, omitting *τάδ' ὡς*. **1435** The words *ᾗ νοεῖς* are given by the MSS. to Orestes; Erfurdt restored them to Electra.—*νυν* Turnebus: *νῦν* MSS. **1437—1441** *δι' ὠτὸς..ἀγῶνα*. Triclinius restored these vv. to the Chorus; in L and other MSS., as in the Ald., they are given to Electra.—L divides the vv. thus:—*δι' ὠτὸσ— | ἠπίωσ— | πρὸσ— | ὀρούσῃ..ἀγῶνα*. **1438** *ἠπίως*] *γρ. νηπίως* (with *ον* written above), S in L. *ἤπιον* Triclinius. **1440** L has the *ν* of *λαθραῖον* in an erasure. **1441** In L two or three letters have been erased after *ὀρούσῃ*. **1442** *φωκεῖσ* L, with *ῆ* written above by the 1st hand. **1443** *ἡμιν* L. **1445**

τα, 'down hill,' as opp. to *ἄναντα*. This suggests another possibility, with *θυρῶνα*, —**βᾶτε κάταντα θυρῶν'**, where *κάταντα* would be explained by a gesture, 'haste down there to the porch.'

1434 εὖ θέμενοι: cp. *O. T.* 633 *νεῖκος εὖ θέσθαι*: fr. 324 *ἦν παρὸν θέσθαι καλῶς | αὐτός τις αὐτῷ τὴν βλάβην προσθῇ φέρων*: Eur. *Bacch.* 49 *τἀνθένδε θέμενος εὖ*.—**τάδ' ὡς πάλιν**, *sc.* *εὖ θῆσθε*. For *πάλιν* as = 'in their turn,' cp. 371.

1435 ᾗ νοεῖς, lit., hasten 'on the path that thou hast in view,'—*i.e.*, to the execution of the plan within the house. Cp. *Ai.* 868 *πᾷ γὰρ οὐκ ἔβαν ἐγώ;*

The ground for giving the words **ᾗ νοεῖς** to Electra, rather than to Orestes (cr. n.), is not merely that her share in this verse then becomes the same as in v. 1415. That ground would be inconclusive (cp. 1431 n.). The better reasons are these: (1) the simple **τελοῦμεν** is thus far more forcible. (2) *ᾗ νοεῖς*, if said by Orestes, would be a feeble reference to the wish of the Chorus; as said by Electra, it is a natural comment on *τελοῦμεν*.

1436 καὶ δὴ βέβηκα: cp. 558 n.: *Tr.* 345 *καὶ δὴ βεβᾶσι*.

1437—1441 These verses are antistrophic to 1417—1421. **δι' ὠτὸς** implies gentle, whispering tones; cp. Theocr. 14. 27 *χἀμὶν τοῦτο δι' ὠτὸς ἔγεντο πόχ' ἅσυχον οὕτως*.—**ὡς ἠπίως**, '*as if* kindly,' 'with seeming gentleness': not like *ὡς ἐτητύμως* in 1452.—**λαθραῖον**, as epith. of *ἀγῶνα*, has a predicative force,—'that he may rush upon his doom without foreseeing it'; it may thus be represented by an adv., 'blindly.'—**δίκας ἀγῶνα**. *δίκη* is the just retribution which awaits

that, as your first task prospered, so this again may prosper now.

OR. Fear not,—we will perform it. EL. Haste, then, whither thou wouldst.

OR. See, I am gone. EL. I will look to matters here.

[*Exeunt* ORESTES *and* PYLADES.

CH. 'Twere well to soothe his ear with some few words of seeming gentleness, that he may rush blindly upon the struggle with his doom.

[*Enter* AEGISTHUS.

AEGISTHUS.

Which of you can tell me, where are those Phocian strangers, who, 'tis said, have brought us tidings of Orestes slain in the wreck of his chariot? Thee, thee I ask, yes, thee, in former days so bold,—for methinks it touches thee most nearly; thou best must know, and best canst tell.

EL. I know, assuredly; else were I a stranger to the fortune of my nearest kinsfolk.

AEG. Where then may be the strangers? Tell me.

EL. Within; they have found a way to the heart of their hostess.

ναὶ σὲ Reiske: *καὶ σὲ* MSS., and Ald. **1446** *μάλιστα σοὶ* Blaydes and Fritzsch: *μάλιστά σοι* L, Ald., and vulg. **1449** *τῶν ἐμῶν τῆς φιλτάτης* r, and Ald. (the prevalent reading). L has *τῶν ἐμῶν τε φιλτάτων*, with *τῆσ* (not *ἧσ*) written above *τε*, and *τησ* (not *ησ*) above the *των* of *φιλτάτων*. (It is probable that only *ἧσ* and *ησ* were written by the 1st hand, and that the *τ* in each case was added later.) Some of the later MSS., as L^2 and Pal., have *τῶν ἐμῶν τῶν φιλτάτων*: or *τῶν ἐμῶν γε φιλτάτων*.—Vauvilliers conj. *τῶν ἔμοιγε φιλτάτων*: Hartung, *τῆς ἐμῶν τῶν φιλτάτων*: Lenting and G. Wolff, *τῶν ἐμῶν τῆς φιλτάτων*. **1450** *δίδασκέ με*] Schol. in L, *γράφεται μήνυέ μοι*. This may have come from the corrupt *δίδασκέ μοι* (Pal., and 1st hand in E).—*ἂν εἶεν*] Nauck conj. *ἄρ' εἰσίν*, or (with *δὴ* for *δῆτ'*) *τὰ νῦν εἴσ'*. **1451** *ἔνδον· φίλης γὰρ προξένου*] Hartung writes *ἔνδον φίλης ἐς προξένου*: Blaydes, *ἔνδον· φίλης δ' ἐς προξένου*, conjecturing also *φίλης γὰρ ἐς ξενης*

him. *δίκης ἀγών* is the struggle which this retribution brings upon him,—his conflict with the avenging power.

1444 ναυαγίοις: cp. 730, where, however, it refers to the general wreck of chariots. Here it ought to denote the later and independent disaster, which affected the chariot of Orestes only.

1445 σέ τοι: cp. *Ant.* 441 n.—**κρίνω** = *ἀνακρίνω*, 'question': *Tr.* 314 *τί δ' ἄν με καὶ κρίνοις*; Cp. *Ant.* 399 n.

1448 f. συμφορᾶς, which can denote either good fortune (1230) or evil, suits the purposed ambiguity. For the ear of Aegisthus, her reply means: 'Of course I know; else I should be a stranger to the fortune of my nearest *kinswoman*,'—viz., her mother. She leaves him to decide whether she means that Clytaemnestra is afflicted or rejoiced by the news. And meanwhile *ἡ συμφορὰ τῆς φιλτάτης* has a further meaning—Clytaemnestra's death—which he cannot yet surmise.

Possibly this is the only ambiguity intended. But *τῆς συμφορᾶς.. τῶν ἐμῶν τῆς φιλτάτης* might be genitive of *ἡ συμφορὰ τῶν ἐμῶν ἡ φιλτάτη*, '*the most welcome fortune* of my kindred,'—*i.e.*, 'my brother's return.' Cp. 1273 *φιλτάταν* | *ὁδόν*. To intend this as an inner meaning would certainly be quite in the manner of Sophocles; cp. *O. T.* 337 *ὀργὴν ἐμέμψω τὴν ἐμήν, τὴν σὴν δ' ὁμοῦ* | *ναίουσαν οὐ κατεῖδες*.—For other views, see Appendix.

1451 φίλης γὰρ προξένου κατήνυσαν. The ostensible meaning is that they have *reached her house*, *οἶκον* being understood. Cp. *Ai.* 607 *ἀνύσειν* | *..Ἄιδαν*: *Ant.* 804

ΑΙ. ἦ καὶ θανόντ' ἤγγειλαν ὡς ἐτητύμως;
ΗΛ. οὔκ, ἀλλὰ κἀπέδειξαν, οὐ λόγῳ μόνον.
ΑΙ. πάρεστ' ἄρ' ἡμῖν ὥστε κἀμφανῆ μαθεῖν;
ΗΛ. πάρεστι δῆτα, καὶ μάλ' ἄζηλος θέα.
ΑΙ. ἦ πολλὰ χαίρειν μ' εἶπας οὐκ εἰωθότως.
ΗΛ. χαίροις ἄν, εἴ σοι χαρτὰ τυγχάνει τάδε.
ΑΙ. σιγᾶν ἄνωγα κἀναδεικνύναι πύλας
πᾶσιν Μυκηναίοισιν Ἀργείοις θ' ὁρᾶν,
ὡς εἴ τις αὐτῶν ἐλπίσιν κεναῖς πάρος
ἐξῄρετ' ἀνδρὸς τοῦδε, νῦν ὁρῶν νεκρὸν
στόμια δέχηται τἀμά, μηδὲ πρὸς βίαν
ἐμοῦ κολαστοῦ προστυχὼν φύσῃ φρένας.
ΗΛ. καὶ δὴ τελεῖται τἀπ' ἐμοῦ· τῷ γὰρ χρόνῳ
νοῦν ἔσχον, ὥστε συμφέρειν τοῖς κρείσσοσιν.

(as Wunder, *φίλης γὰρ πρὸς ξένου*).—*κατήνυσαν*] *καθήνυσαν* Dobree on Arist. *Plut.* 607, in accord with Phrynichus (in Bekker's *Anecd.* I. p. 14): *ἀνύειν· δασύνουσιν οἱ Ἀττικοί. καὶ ὅῆλον ἐκ τῆς συναλοιφῆς· καθήνυσαν γάρ.* Porson also wrote *ἀνύτουσιν* in Eur. *Ph.* 463 (=453 Dind.), 'Moeridi, Herodiano et aliis obsecutus.' Our MSS. of the tragic dramatists preserve no traces of an aspirate in *ἀνύω* or *ἀνύτω*. Ellendt explains this by supposing that Tragedy followed the epic usage, which (acc. to schol. on *ἄνυσις* in *Il.* 2. 347) did not employ the aspirated forms. **1453** *οὔκ, ἀλλὰ*] *ὀὔκ' ἀλλὰ* L, but there has been an attempt to cancel the accent on *ὄ*. The Ald. gives *οὐκ· ἀλλὰ*. **1456** *χαίρειν μ'*] *μ'* is wanting in A and E. **1457** *χαρτὰ* made in L from *χαρὰ*.—*τυγχάνει* A, with most MSS., and Ald.: *τυγχάνοι* L, and the

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τὸν παγκοίτην .. θάλαμον | .. ἀνύτουσαν. O. C. 1562 *ἐξανύσαι | ..τὰν .. | νεκρῶν πλάκα.* The hidden meaning is, *φίλης προξένου κατήνυσαν φόνον*: they have *accomplished her murder*. To the ear of the audience, the nature of the ellipse would be plain enough.—This is Whitelaw's view, and I am now satisfied that it is the best. The English rendering given above is borrowed from his verse translation, 'To the heart of their hostess they have found their way.' I formerly took the inner meaning to be, *φίλην .. πρόξενον κατήνυσαν* (*confecerunt*). But this is hardly warranted by (*e.g.*) Eur. *Or.* 89 *αἷμα γενέθλιον κατήνυσεν*: and the genitive ought to suffice for both meanings.

1452 **ἦ καὶ**: 314 n.—**ὡς ἐτητύμως**, like *ὡς ἀληθῶς*, etc. This emphasising use of *ὡς* with adverbs of the positive degree was probably developed out of its use with superlatives, as *ὡς μάλιστα*.

1453 **οὔκ, ἀλλὰ κἀπέδειξαν**. The added words, **οὐ λόγῳ μόνον**, represent the sense of the clause suppressed after **οὔκ: οὐ μόνον ἤγγειλαν, ἀλλὰ κ.τ.λ.** Cp. Ar. *Ran.* 103 HP. *σὲ δὲ ταῦτ' ἀρέσκει*; ΔΙ. *μὴ ἀλλὰ πλεῖν ἢ μαίνομαι*: *i.e.*, *μὴ* (λέξῃς ὅτι) *ἀρέσκει, ἀλλὰ κ.τ.λ.*—Cp. *Ai.* 813 *χωρεῖν ἕτοιμος, κοὐ λόγῳ δείξω μόνον.*

1454 **πάρεστ'** is meant by Aegisthus to be impersonal; but suggests to the spectators another meaning ('is he here?').—**ὥστε**: cp. *Ph.* 656 *ἆρ' ἔστιν ὥστε κἀγγύθεν θέαν λαβεῖν*;—**κἀμφανῆ μαθεῖν**, *sc. αὐτόν*, Orestes. The ambiguous gender of *ἐμφανῆ* suits the situation. *ἐμφανῆ* might, indeed, be plur., meaning the relics (*λείψανα*, 1113): but this is less simple.

1455 **πάρεστι δῆτα**. The nom. *ἄζηλος θέα* renders it better to understand *ὁ νεκρός* with *πάρεστι* than to take the verb impersonally. For **δῆτα**, cp. 843: **καὶ μάλ'**, 1178.

1456 **ἦ πολλὰ χαίρειν μ' εἶπας**, lit. 'thou hast bidden me rejoice much,' *i.e.*, greeted me with most joyful news. The words would more usually mean 'a long farewell,' as in Eur. *Hipp.* 113 *τὴν σὴν δὲ Κύπριν πόλλ' ἐγὼ χαίρειν λέγω.* Cp.

AEG. Have they in truth reported him dead?

EL. Nay, not reported only; they have shown him.

AEG. Can I, then, see the corpse with mine own eyes?

EL. Thou canst, indeed; and 'tis no enviable sight.

AEG. Indeed, thou hast given me a joyful greeting, beyond thy wont.

EL. Joy be thine, if in these things thou findest joy.

AEG. Silence, I say, and throw wide the gates, for all Mycenaeans and Argives to behold; that, if any of them were once buoyed on empty hopes from this man, now, seeing him dead, they may receive my curb, instead of waiting till my chastisement make them wise perforce!

EL. No loyalty is lacking on my part; time hath taught me the prudence of concord with the stronger.

[*A shrouded corpse is disclosed.* ORESTES *and* PYLADES *stand near it.*

inferior MSS. of Suidas (*s. v.* χαρτὰ): in the better MSS. of Suidas this v. is wanting. **1458** σιγᾶν] Wecklein writes οἴγειν: and so, independently, as it seems, Paley (ed. 1880).—κἀναδεικνύναι] Hartung writes κἀμπεπαννύναι: Herwerden conj. κἀναπτυνάναι: Fröhlich, καὶ διοιγνύναι.—πύλας] πύλαις Monacensis: as Döderlein and Dobree wished to read. Reiske conj. πέλας: Fröhlich δέμας (as Blaydes reads): Purgold, τύχας: Tournier, στέγας. **1459** Μυκηναίοισιν] Wiesler conj. Μυκηναίοις γιν.—Nauck, with Herwerden, rejects this v. **1460** αὐτῶν] ἀστῶν Nauck, with Benedict and Herwerden. **1465** κρείσσοσιν L: κρείττοσιν r, and Ald.

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however *Ai.* 112 χαίρειν, Ἀθάνα, τἄλλ' ἐγώ σ' ἐφίεμαι, *i.e.*, 'be happy in all else.'

1457 While **τυγχάνοι** has the support of L, the more prevalent reading **τυγχάνει** is the better here. She means, 'Rejoice, if this *is* matter for joy,' rather than, 'You might (or would) rejoice, if it *were*' such. Cp. 891 σὺ δ' οὖν λέγ', εἴ σοι τῷ λόγῳ τις ἡδονή.

1458 κἀναδεικνύναι πύλας, if right, is a pregnant phrase, 'open the gates and show the interior.' Ar. *Nub.* 302 ἵνα | μυστοδόκος δόμος | ἐν τελέταις ἀγίαις ἀναδείκνυται. Bold as it is, I incline to believe that it is sound. No probable emendation has yet been made: see Appendix.

1459 Μυκηναίοισιν, the townsfolk: **Ἀργείοις**, the people of the neighbouring district: see 4 n., and cp. 160 ἀ κλεινὰ | γᾶ..Μυκηναίων.—**πᾶσιν**: cp. *O. T.* 1287 βοᾷ διοίγειν κλῆθρα καὶ δηλοῦν τινα | τοῖς πᾶσι Καδμείοισι τὸν πατροκτόνον. *Ant.* 1183 ὦ πάντες ἀστοί (n.).—I do not think that the verse is spurious: see Appendix on 1458.

1460 f. ἐλπίσιν..ἀνδρὸς: for the gen., cp. 857 n.

1462 f. στόμια, poet. plur.; so Aesch. *Ag.* 237 χαλινῶν. Cp. Plut. *Compar. Pericl. et Fabii* 1 σπαργῶντι τῷ δήμῳ χαλινὸν ἐμβαλεῖν ὕβρεως.—**φύσῃ φρένας**: *O. C.* 804 οὐδὲ τῷ χρόνῳ φύσας φανεῖ | φρένας ποτ' (n.).

1464 f. καὶ δὴ κ.τ.λ.: lit. 'already my part is being performed.' For **τἀπ' ἐμοῦ** cp. *O. C.* 1682 τἀπὸ σοῦ βραδύνεται. She refers ostensibly to what he has just said: 'I, at least, am already resolved to be loyal and docile.' Her secret meaning is, 'My part in the plan of vengeance is being accomplished.' She is luring him to his fate: cp. 1438 τἀνθάδ' ἂν μέλοιτ' ἐμοί.—**τελεῖται** is pres. There is no certain instance in Attic of τελοῦμαι as fut. pass. (*Ph.* 1381 n.).—**τῷ...χρόνῳ**: for the art., cp. 1013.—**συμφέρειν τοῖς κρείσσοσιν**, to agree with them, to live in concord with them. Cp. Eur. *Med.* 13 αὐτή τε πάντα συμφέρουσ' Ἰάσονι. Ar. *Lys.* 166 ἀνήρ, ἐὰν μὴ τῇ γυναικὶ συμφέρῃ. This sense comes from that of 'sharing a burden' (946), so that it resembles our phrase, 'pull together.' Here it suits her inner meaning,—that she is working with those who now are the stronger (*i.e.*, the avengers).

ΑΙ. ὦ Ζεῦ, δέδορκα φάσμ' ἄνευ φθόνου μὲν οὖ
πεπτωκός· εἰ δ' ἔπεστι νέμεσις, οὐ λέγω.
χαλᾶτε πᾶν κάλυμμ' ἀπ' ὀφθαλμῶν, ὅπως
τὸ συγγενές τοι κἀπ' ἐμοῦ θρήνων τύχῃ.
ΟΡ. αὐτὸς σὺ βάσταζ'· οὐκ ἐμὸν τόδ', ἀλλὰ σόν, 1470
τὸ ταῦθ' ὁρᾶν τε καὶ προσηγορεῖν φίλως.
ΑΙ. ἀλλ' εὖ παραινεῖς κἀπιπείσομαι· σὺ δέ,
εἴ που κατ' οἶκόν μοι Κλυταιμνήστρα, κάλει.
ΟΡ. αὕτη πέλας σοῦ· μηκέτ' ἄλλοσε σκόπει.
ΑΙ. οἴμοι, τί λεύσσω; ΟΡ. τίνα φοβεῖ; τίν' ἀγνοεῖς;
ΑΙ. τίνων ποτ' ἀνδρῶν ἐν μέσοις ἀρκυστάτοις 1476

1466 *ἄνευ φθόνου μὲν οὖ*] In L the scribe wrote *φόνου*: but the first corrector (S) has inserted *θ* after *φ*. For *φθόνου* Gomperz conj. *θεοῦ*, which Nauck and Wecklein adopt.—For *οὖ*, Tyrwhitt conj. *εὖ*, which Blaydes reads. **1467** *πεπτωκός*] Nauck conj. *πεφηνός*.—*εἰ δ' ἔπεστι*] In L the scribe first wrote *εἰ δὲ εστιν*, then corrected this to *εἰ δ' ἔπεστι*, deleting the *ν*.—*εἰ δ' ἔστιν* Γ, *εἰ δέ τις ἐστὶ* Vindobonensis.

As Electra utters these words, the central doors are opened, and the eccyclema is pushed forward. This was a small and low stage. A corpse is seen upon it, the face and outlines concealed by a covering. Near it stand Orestes and Pylades—the 'Phocians' whom Aegisthus seeks. The eccyclema remains displayed to the end, and at v. 1507 Orestes and Pylades go out behind it. So in the *Antigone* the eccyclema is in view from 1293 to the close, and at 1347 Creon is led off behind it.

The corpse here is an effigy, like that of Haemon in *Ant.* 1261 ff. The deuteragonist, who had played Clytaemnestra, is now playing Orestes.

1466 f. δέδορκα φάσμ' κ.τ.λ.: 'I behold that which has not fallen without the jealousy of the gods.' Aegisthus is not openly exulting here; he veils his joy in specious language, for he is in public, and speaks before hearers whom he distrusts. He affects to think that the gods have struck down his enemy. The meaning implied by *φθόνου* is that Orestes had incurred the divine displeasure by unnatural threats against his mother and his step-father (779 *δεῖν' ἐπηπείλει τελεῖν*).

The invocation, *ὦ Ζεῦ*, at once indicates the sense of *φθόνου* as = the *divine* jealousy. For that sense, see on *Ph.* 776 *τὸν φθόνον δὲ πρόσκυσον*.—The word *φάσμα* is chosen on account of *δέδορκα*, in place of a word like *σῶμα*, or *πτῶμα*, adapted to *πεπτωκός*. In *Tr.* 693, on the other hand, *δέρκομαι φάτιν | ἄφραστον*, the subst. is adapted to the adj.—For other views, see Appendix.

ἔπεστι: cp. Aesch. *Eum.* 542 *ποινὰ γὰρ ἑπέσται*: Xen. *Cyr.* 6. 2. 33 *ἔπεστι γάρ τις αἰσχύνη*.—*νέμεσις*, the divine resentment; *O. C.* 1753 *πενθεῖν οὐ χρὴ νέμεσις γάρ*. Nemesis is not here so definitely a person as above in 792.—*οὐ λέγω*, *indictum volo*. Aesch. *Eum.* 866 *ἐνοικίου δ' ὄρνιθος οὐ λέγω μάχην*.

Aegisthus corrects himself with hypocritical piety; it is as if he said, 'but it is not for me to judge my fellow-mortal.'

1469 *τὸ συγγενές*: the neuter gender suits the intended ambiguity.—*τοι* emphasises *τὸ συγγενές*, as *γε* or *γοῦν* could do, but has also a sententious force, implying that such a tribute to kinship is a duty. Thus it suits the pious tone of the speaker: 'If he was my enemy, still he was my kinsman.' Cp. *Ant.* 278 *ἐμοί τοι*: Xen. *Mem.* 1. 6. 11 *ἐγώ τοί σε δίκαιον μὲν νομίζω*.

κἀπ' ἐμοῦ = *καὶ ἀπ' ἐμοῦ*, from my side, on my part: cp. 433: *O. C.* 1289 f. *καὶ ταῦτ' ἀφ' ὑμῶν..βουλήσομαι | ..κυρεῖν ἐμοί*. [I formerly understood, *καὶ ἐπ' ἐμοῦ*, 'in my case' also: but now prefer the other view.]—*θρήνων τύχῃ*: *Ai.* 924 *ὡς καὶ παρ' ἐχθροῖς ἄξιος θρήνων τυχεῖν*.

1470 f. βάσταζ', *sc.* *τὸ κάλυμμα*,

AEG. O Zeus, I behold that which hath not fallen save by the doom of jealous Heaven; but, if Nemesis attend that word, be it unsaid!

Take all the covering from the face, that kinship, at least, may receive the tribute of lament from me also.

OR. Lift the veil thyself; not my part this, but thine, to look upon these relics, and to greet them kindly.

AEG. 'Tis good counsel, and I will follow it.—(*To Electra*) But thou—call me Clytaemnestra, if she is within.

OR. Lo, she is near thee: turn not thine eyes elsewhere.

[AEGISTHUS *removes the face-cloth from the corpse.*

AEG. O, what sight is this!

OR. Why so scared? Is the face so strange?

AEG. Who are the men into whose mid toils

1468 χαλᾶτε] Wecklein conj. χάλα τὸ (*Ars* p. 22). **1469** τοι r, and Brunck: τε L, with most MSS., and Ald.: γε Triclinius, and so Blaydes reads.—κἀπ'] καὶ ἀπ' r. **1471** φίλως] In L the 1st hand wrote φίλωσ, which has been altered by erasure to φίλοσ. φίλως Pal., L^2, T, etc.: φίλος A, Harl., etc. The Aldine has φίλος, which was explained as the vocative (ἤγουν φίλε, gl. in Aug. c). Purgold

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'handle it,' *i.e.*, 'lift it': cp. 905 n.—**οὐκ ἐμόν**, since Orestes is supposed to be a Phocian stranger.—**ταῦθ'**, 'these relics'; he avoids saying either *τήνδ'* or *τόνδ'*.

προσηγορεῖν φίλως. Lucian (*De luctu*, c. 13) describes the sorrowful farewells addressed by relatives to the corpse, when laid out for burial: *φήσει γὰρ ὁ πατήρ, γοερόν τι φθεγγόμενος καὶ παρατείνων* ('drawing out') *ἕκαστον τῶν ὀνομάτων· τέκνον ἥδιστον, οἶχῃ μοι καὶ τέθνηκας καὶ πρὸ ὥρας ἀνηρπάσθης, μόνον ἐμὲ τὸν ἄθλιον καταλιπών κ.τ.λ.*

1472 f. σὺ δέ, Electra.—**εἴ που κατ' οἶκόν μοι.** The words mean properly, 'if she is anywhere in the house *for* me,' *i.e.*, 'so that I can see her.' The enclitic **μοι**, thus placed, could not go with **κάλει**, as it does in *Tr.* 1147 *κάλει τὸ πᾶν μοι σπέρμα σῶν ὁμαιμόνων*. A translation, however, need not mark this.

1474 μηκέτ' ἄλλοσε σκόπει: cp. 1225 n.

1475 τίνα φοβεῖ κ.τ.λ. As Aegisthus gazes in terror and horror on Clytaemnestra's face, Orestes says, 'Whom dost thou fear? Who is it that thou dost not know?' *i.e.*, 'Why should *that* face terrify thee? Is it not familiar?'

Campbell remarks: 'After a glance of horrified recognition at the corpse, Aegisthus looks strangely on Orestes. *τίνα* = *διὰ τί τόνδε*.' He refers both *φοβεῖ* and *ἀγνοεῖς*, then, to the fear and bewilderment with which Aegisthus looks at *Orestes*. But the words of Orestes thus lose the grim force which belongs to them as a comment on *οἶμοι, τί λεύσσω*;

1476 f. ἀρκυστάτοις. The *ἄρκυς* (*cassis*) was a hunting tunnel-net, ending in a pouch (*κεκρύφαλος*, Xen. *Cyneg.* 6 § 7). It was meant to receive the game when driven to the extremity of the enclosed ground. *ἀρκύστατα* (*ἄρκυς, ἵστημι*) meant properly such nets *when set up*; and *ἀρκυστάσιον*, or *ἀρκυστασία*, is the enclosure formed by them (Xen. *Cyneg.* 6 § 6). When used figuratively, as here, the word suggests, not merely the capture of the victim, but also the act of decoying or driving him into the toils. It is thus more expressive than *δίκτυον* (the general word for 'net'), *ἀμφίβληστρον* ('casting-net'), or *γάγγαμον* (a circular fishing-net), —which are also used metaphorically (Aesch. *Ag.* 358, 1382, 361). Cp. *Ag.* 1374 *πῶς γάρ τις ἐχθροῖς ἐχθρὰ πορσύνων, φίλοις | δοκοῦσιν εἶναι, πημονῆς ἀρκύστατ' ἂν | φράξειεν ὕψος κρεῖσσον ἐκπηδήματος*;

For **μέσοις**, cp. Aesch. *Eum.* 112 *ἐκ μέσων ἀρκυστάτων | ὥρουσεν*: Eur. *El.* 965 *καλῶς ἄρ' ἄρκυν ἐς μέσην πορεύεται.*—**πέπτωκα** with **ἐν** (instead of *εἰς* with acc.), as Eur. *H. F.* 1091 *ὡς ἐν κλύδωνι καὶ φρενῶν ταράγματι | πέπτωκα δεινῷ*.

πέπτωχ' ὁ τλήμων; ΟΡ. οὐ γὰρ αἰσθάνει πάλαι
*ζῶντας θανοῦσιν οὕνεκ' ἀνταυδᾷς ἴσα;
ΑΙ. οἴμοι, ξυνῆκα τοὔπος· οὐ γὰρ ἔσθ' ὅπως
ὃὸ οὐκ Ὀρέστης ἔσθ' ὁ προσφωνῶν ἐμέ.
ΟΡ. καὶ μάντις ὢν ἄριστος ἐσφάλλου πάλαι;
ΑΙ. ὅλωλα δὴ δείλαιος. ἀλλά μοι πάρες
κἂν σμικρὸν εἰπεῖν. ΗΛ. μὴ πέρα λέγειν ἔα
πρὸς θεῶν, ἀδελφέ, μηδὲ μηκύνειν λόγους.
τί γὰρ βροτῶν ἂν σὺν κακοῖς μεμιγμένων
θνήσκειν ὁ μέλλων τοῦ χρόνου κέρδος φέροι;
ἀλλ' ὡς τάχιστα κτεῖνε, καὶ κτανὼν πρόθες
ταφεῦσιν ὧν τόνδ' εἰκός ἐστι τυγχάνειν,
ἄποπτον ἡμῶν· ὡς ἐμοὶ τόδ' ἂν κακῶν

and Erfurdt conj. *φίλους*.—Tournier suspects this verse. **1478** *ζῶντας* Tyrwhitt, a correction approved by Musgrave, but first placed in the text by Brunck: *ζῶν τοῖς* MSS. **1481** *καὶ*] *ὡς* Tzetzes *Epist.* p. 19. Reiske conj. *νῦν*.—*ἐσφάλλου* made in L from *ἐσφάλου*, the reading of Γ and a few others, and of Ald. **1483** *κἂν σμικρὸν* A, etc., and Ald.: *κἂν ἐπιμικρὸν* L (with *κανσμικρ'* written above by S), and r. **1485 f.** These two vv. were omitted by the scribe of L, and have been added in the right hand margin, in an erasure. The hand which wrote them is described as 'paullo recentior' by Dindorf, who thinks that the same verses had previously been written there by the first hand, or by the first corrector (S), and then erased. But this seems improbable. The writing appears rather to be the

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1477 πάλαι goes with **αἰσθάνει** (lit., 'hast thou not long since been aware?'): not with *ἀνταυδᾷς*. For *πάλαι* referring to a recent moment, cp. 676.

1478 In *ἀνταυδᾷς*, a compound found only here, *ἀντί* has the same force as in *ἀντονομάζω*, Thuc. 6. 4. § 6 *τὴν πόλιν* (Rhegium)..*οἰκίσας Μεσσήνην...ἀντωνόμασε*, 'changed its name' to Messene. Aegisthus 'changes the designation' of living men, and speaks of them **ἴσα τοῖς θανοῦσιν**, in the same terms which would properly be applied to the dead. Thus the strict sense of the words is, 'Thou perversely (*ἀντ-*) speakest of the living as if they were dead.' The acc. **ζῶντας** stands with *ἀνταυδᾷς* as with the simple *αὐδᾶν* (*e.g.*, Eur. *Hipp.* 582 *αὐδῶν δεινὰ πρόσπολον κακά*). If *ἀνταυδᾷς* meant 'reply to,' or 'speak face to face with,' it would require the dative.

Editors from Brunck onwards have been nearly unanimous in accepting **ζῶντας**, Tyrwhitt's correction of the MS. **ζῶν τοῖς**. Campbell, who retains *ζῶν τοις*, explains thus: 'that thou, a living man, hast been replying to the dead (Orestes), in tones like theirs (*ἴσα*)': *i.e.*, 'with a tongue that is already doomed to death.'

1479 f. ξυνῆκα: for the aor., cp. 668 n.—Cp. Aesch. *Ch.* 886 ΟΙ. *τὸν ζῶντα καίνειν τοὺς τεθνηκότας λέγω.* | ΚΛ. *οἷ 'γώ, ξυνῆκα τοὔπος ἐξ αἰνιγμάτων.*—**οὐ γὰρ ἔσθ' ὅπως..οὐκ:** cp. *O. C.* 97: *O. T.* 1058.

1481 καὶ μάντις: 'and, though so good a prophet, (yet) thou wast deceived so long?' The interrogative *καί* (928, 1046) is here nearly=*κᾆτα*. The antithesis between *μάντις* and *ἐσφάλλου* makes this better than to take *καί* as='also' ('so good a seer *too*, and yet deceived so long?'). Others take *καί* as=*καίπερ*, with *ὤν*.

1482 f. πάρες κἂν σμικρὸν εἰπεῖν. Here *κἄν* is most simply explained as *καὶ ἐάν, sc. παρῇς*. Cp. Ar. *Ach.* 1021 *μέτρησον εἰρήνης τί μοι, κἂν πέντ' ἔτη, sc. μετρήσῃς*. See Appendix.

1485 f. βροτῶν is a partitive gen., on which *θνήσκειν ὁ μέλλων* depends (cp. Thuc. 4. 102 *τῶν ἄλλων τὸν βουλόμενον*, etc.); though the sense is not affected in

I have fallen, hapless that I am?

OR. Nay, hast thou not discovered ere now that the dead, as thou miscallest them, are living?

AEG. Alas, I read the riddle: this can be none but Orestes who speaks to me!

OR. And, though so good a prophet, thou wast deceived so long?

AEG. Oh lost, undone! Yet suffer me to say one word...

EL. In heaven's name, my brother, suffer him not to speak further, or to plead at length! When mortals are in the meshes of fate, how can such respite avail one who is to die? No,—slay him forthwith, and cast his corpse to the creatures from whom such as he should have burial, far from our sight! To me, nothing but this can

minuscule of S himself; though this is one of the cases in which it is not easy to distinguish it from the writing of the first hand. Other instances are noticed by Mr E. M. Thompson, in the Introduction to the Autotype Facsimile of the Laurentian MS., page 11. The later MSS. have these verses in the text.—*τί* made in L from *τίs*.—*μεμιγμένων* L, A, and Ald.: *μεμιγμένον* r.—*φέροι* A, and Ald.: *φέρει* L, made from *φέροι*.—Hartung writes, *τί γὰρ λαλῶν ἂν ξὺν κακοῖς μεμιγμένον* ('by what speech, mingled with reproaches?' *i.e.*, attempts to exculpate himself at the cost of others). **1487** *πρόθεσ* made in L from *πρόσθεσ* (the reading of Γ, etc.).

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a translation if it be rendered as a gen. absol.

σὺν κακοῖς μεμιγμένων, 'involved in miseries,' implying here, 'crimes, and their consequences.' Cp. *Od.* 20. 203 (*ἄνδρας*) *μισγέμεναι κακότητι*. For **σὺν** (which need not be taken as a case of tmesis), cp. Pind. *N.* 3. 77 *μεμιγμένον μέλι λευκῷ | σὺν γάλακτι*. So Pind. *I.* 3. 3 *ἄξιος εὐλογίας ἀστῶν μεμῖχθαι*. The converse phrase (like *πρόσκειται κακόν μοι* relatively to *πρόσκειμαι κακῷ*, 240 n.) occurs in Her. 7. 203 *εἶναι δὲ θνητὸν οὐδένα οὐδὲ ἔσεσθαι τῷ κακὸν ἐξ ἀρχῆς γινομένῳ οὐ συνεμίχθη*. We may also compare *Ant.* 1311 *δειλαίᾳ δὲ συγκέραμαι δύᾳ* ('steeped in it'): Ar. *Plut.* 853 *οὕτω πολυφόρῳ συγκέκραμαι δαίμονι*. Shelley, *The Cenci*, act 5, sc. 4: 'Be constant to the love | Thou bearest us; and to the faith that I, | *Though wrapt in a strange cloud of crime and shame*, | Lived ever holy and unstained.'

θνήσκειν: for the pres. inf. with *μέλλω*, cp. n. on *O. T.* 967.—**τοῦ χρόνου**, the time implied in *μηκύνειν*.

Many recent critics follow Dindorf in suspecting or bracketing these two verses. Two things should be clearly recognised at the outset. First, that no suspicion is warranted by the fact that the scribe of L accidentally omitted these verses from the text,—as he also omitted several lines elsewhere which are undoubtedly genuine. Secondly, that in the language of these verses there is nothing to which exception can fairly be taken. If they are rejected, it must be on the ground that the thought which they express is inappropriate. But is it so? Aegisthus has appealed to mercy, asking for a brief respite. Electra fears that her brother may relent. What gain, she asks, would such a respite be, even to the doomed wretch himself? And her own feeling requires his instant death. It should be noted also that such a pair of verses, containing a general sentiment in an interrogative form, is Sophoclean; cp. *Ai.* 475 *τί γὰρ παρ' ἦμαρ ἡμέρα τέρπειν ἔχει | προσθεῖσα κἀναθεῖσα τοῦ γε καθανεῖν*; also *Ant.* 463 f.

1488 f. ταφεῦσιν, birds and dogs: Aesch. *Th.* 1020 *ὑπ' οἰωνῶν... | ταφέντ' ἀτίμως*: see on *Ant.* 1081.—**ἄποπτον ἡμῶν**, far from our sight; the gen. as after words of 'distance from' (*O. T.* 762 n.). Cp. *Od.* 3. 258, where Nestor says that, if Menelaüs on his return had found Aegisthus still living,—*τῷ κέ οἱ οὐδὲ θανόντι χυτὴν ἐπὶ γαῖαν ἔχευαν, | ἀλλ' ἄρα τόν γε κύνες τε καὶ οἰωνοὶ κατ-*

μόνον γένοιτο τῶν πάλαι λυτήριον. 1490
OP. χωροῖς ἂν εἴσω σὺν τάχει· λόγων γὰρ οὐ
νῦν ἐστιν ἀγών, ἀλλὰ σῆς ψυχῆς πέρι.
AI. τί δ' ἐς δόμους ἄγεις με; πῶς, τόδ' εἰ καλὸν
τοὔργον, σκότου δεῖ, κοὐ πρόχειρος εἶ κτανεῖν;
OP. μὴ τάσσε· χώρει δ' ἔνθαπερ κατέκτανες 1495
πατέρα τὸν ἀμόν, ὡς ἂν ἐν ταὐτῷ θάνῃς.
AI. ἦ πᾶσ' ἀνάγκη τήνδε τὴν στέγην ἰδεῖν
τά τ' ὄντα καὶ μέλλοντα Πελοπιδῶν κακά;
OP. τὰ γοῦν σ'· ἐγώ σοι πάντις εἰμὶ τῶνδ' ἄκρος.
AI. ἀλλ' οὐ πατρῴαν τὴν ἔχνην ἐκόμπασας. 1500
OP. πόλλ' ἀντιφωνεῖς, ἡ δ' ὁδὸς βραδύνεται.
ἀλλ' ἕρφ'. AI. ὑφήγου. OP. σοὶ βαδιστέον πάρος.
AI. ἦ μὴ φύγω σε; OP. μὴ μὲν οὖν καθ' ἡδονὴν
θάνῃς· φυλάξαι δεῖ με τοῦτό σοι πικρόν.
χρῆν δ' εὐθὺς εἶναι τήνδε τοῖς πᾶσιν δίκην, 1505

1490 *γένοιτο* has been added in L by S. **1492** *ἀγὼν* Heath: *ἀγὼν* MSS., and Ald. **1495** *ἔνθάπερ* L. **1496** *ἀμόν* made in L from *ἀμον.*—*ὡς ἂν ἐν*] *ἂν* is omitted in L, A, and most MSS., as in Ald.: while L^2, which has *ἂν*, omits *ἐν*. Triclinius wrote *ὡς ἂν ἐν*. Hermann (after suggesting *ὡς ἐν αὐταύτῳ*) wished to read *ὡς ἄρ' ἐν*, or *ὥς νυν ἐν.*—*ἐν ταὐτῷ*] *ἐνταυθοῖ* Vindobonensis, but with *γρ. ἐν ταυτῷ*. **1498 f.** In L these two verses stand in an erasure, but are written

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ἑδαψαν | κείμενον ἐν πεδίῳ ἑκὰς ἄστεος. Pausan. 2. 16 § 7 Κλυταιμνήστρα δὲ ἑτάφη καὶ Αἴγισθος ὀλίγον ἀπωτέρω τοῦ τείχους, ἐντὸς δὲ ἀπηξιώθησαν, ἔνθα Ἀγαμέμνων τε αὐτὸς ἔκειτο καὶ οἱ σὺν αὐτῷ φονευθέντες.

1492 *ἀγών*, *discrimen*, the issue: cp. *O. C.* 587: Eur. *Ph.* 588 *μῆτερ, οὐ λόγων ἔθ' ἀγών*: *Or.* 1291 *οὐχ ἕδρας ἀγών*: Thuc. 3. 44 *οὐ γὰρ περὶ τῆς ἐκείνων ἀδικίας ἡμῖν ὁ ἀγών, εἰ σωφρονοῦμεν, ἀλλὰ περὶ τῆς ἡμετέρας εὐβουλίας.*

1494 *πρόχειρος .. κτανεῖν*. In its primary and usual sense, *πρόχειρος* denotes what is ready in the hand (1116). Here it passes into a wholly different sense, applied to a person whose hand is 'forward' or ready, as *πρόθυμος* is one whose spirit is forward. Cp. Eur. *H. F.* 161 *τῇ φυγῇ πρόχειρος ἦν*, 'prompt *for* flight' (=*φεύγειν*), where Wilamowitz illustrates the dat. by Pind. *O.* 4. 14 *τροφαῖς ἕτοιμον ἵππων.*

1495 *μὴ τάσσε*: cp. *Ant.* 664 *τοὐπιτάσσειν τοῖς κρατύνουσιν*: Eur. fr. 690 *τάσσειν δὲ μᾶλλον ἢ 'πιτάσσεσθαι θέλοις.*

—*ἔνθαπερ, i.e.* (*ἐκεῖσε*) *ἔνθαπερ*: cp. 1099. The place meant is the *μέγαρον* of the house: see on 268 f.

1497 f. *πᾶσ' ἀνάγκη*, as *O. T.* 986, Her. 2. 22, Plat. *Phaedo* p. 67 A, etc.—*τά τ' ὄντα καὶ μέλλοντα*: for the omission of the art. with the second partic., cp. 991 n.

Aegisthus means: 'Must this house witness, not only those sorrows of our family which exist already, but those others which are to come, if I am slain?' He speaks of his impending doom as if it were due, not to his own crimes, but to the working of the hereditary *ἀρά*, and implies that it will be followed by other deeds of bloodshed. In saying **Πελοπιδῶν**, he appeals, as a last hope, to family sympathies. Thyestidae, like himself, and Atreidae, like Orestes, are alike 'children of Pelops.' According to the legend, the calamities of the house were closed by the righteous vengeance of Orestes, whom Athena's judgment vindicated from the Furies.

1499 *τὰ γοῦν σ'*: *σά*, though em-

make amends for the woes of the past.

OR. (*to* AEGISTHUS). Go in, and quickly; the issue here is not of words, but of thy life.

AEG. Why take me into the house? If this deed be fair, what need of darkness? Why is thy hand not prompt to strike?

OR. Dictate not, but go where thou didst slay my father, that in the same place thou mayest die.

AEG. Is this dwelling doomed to see all woes of Pelops' line, now, and in time to come?

OR. Thine, at least; trust my prophetic skill so far.

AEG. The skill thou vauntest belonged not to thy sire.

OR. Thou bandiest words, and our going is delayed. Move forward! AEG. Lead thou. OR. Thou must go first. AEG. Lest I escape thee? OR. No, but that thou mayest not choose how to die; I must not spare thee any bitterness of death. And well it were if this judgment came straightway upon all

by the 1st hand, and not (as Dindorf thinks) by another early hand. The scribe had originally written, by an oversight, two verses which did not belong here, and then erased them. *κακά* (or at least *κά*) at the end of 1498, and the *σσ* of *ἄκροσσ* at the end of 1499, are just beyond the limits of the erasure.—*τὰ γοῦν*] *τά γ' οὖν* L. Meineke conj. *σὰ γοῦν*. **1502** *ἔρφ'*] made in L from *ἔρπε* (as it is written in Γ, L^2, and some others). **1505—1507** Quoted by Nicephorus Vasilákes, *Προγυμνάσματα* c. 6 (Walz, *Rhet. Gr.* vol. I. p. 461), thus: *ἐχρῆν δ' εὐθὺς εἶναι τήνδε τοῖς πᾶσιν δίκην, | ὅστις πέρα τι τῶν νόμων πράσσειν θέλει, | κτείνειν· τὸ γὰρ κακοῦργον οὐκ ἂν ἦν πολύ.*—Dindorf rejects these three verses. **1505** *χρὴν* L, with most MSS., and Ald.: *χρὴ* Γ: *ἐχρῆν* r.—*τήνδε* added in L above the line,

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phatic, is elided; see on *O. T.* 64 *πόλιν τε κἀμὲ καὶ σ' ὁμοῦ στένει.*—**ἄκρος**: cp. Aesch. *Ag.* 1130 *οὐ κομπάσαιμ' ἂν θεσφάτων γνώμων ἄκρος | εἶναι.*

1500 *τὴν τέχνην, i.e., τὴν μαντικήν.* Agamemnon fell into the snare laid for him: *Ag.* 911 *ἐς δῶμ' ἕλκτον ὡς ἂν ἡγῆται Δίκη.*—Cp. *Ai.* 1121 *οὐ γὰρ βάναυσον τὴν τέχνην ἐκτησάμην.*

1501 Cp. *O. C.* 1628 *πάλαι δὴ τἀπὸ σοῦ βραδύνεται.*

1502 The double change of person within the verse (Or.—Aeg.—Or.) is rare. As G. Wolff observes, there is no instance of it in Aesch.; in Soph. the only other examples occur in the two latest plays, *O. C.* 832, *Ph.* 810, 814, 816, at moments of high excitement. A triple change within the verse occurs only once, in *Ph.* 753. This is another point which bears on the date of the *Electra*: cp. 1160 n.

ἔρφ'. The word is always so written here, as if Orestes could foresee that Aegisthus would utter an aspirated word. Similar instances occur elsewhere: see Appendix. In the theatre, we must suppose, the actor said *ἔρπε* at full length: and possibly the poet so wrote it.

1503 f. *ἦ μὴ φύγω σε*; '(dost thou do this), lest..?' Cp. *O. T.* 1012 *ἦ μὴ μίασμα τῶν φυτευσάντων λάβῃς;*—*μὲν οὖν*: *O. T.* 705.—*καθ' ἡδονὴν θάνῃς*; *i.e.*, with such comfort as would be given by permission to choose the place or mode of death. Cp. 1493.

1505—1507 The imperf. *χρῆν*, with *εἶναι*, implies that, though it ought to be so, it is not. The sense is, in substance, what might be expressed by a conditional sentence, *ἥδε δίκη ἦν ἂν τοῖς πᾶσιν, εἰ τὸ εἰκὸς ἔπαθον.*—*εὐθὺς*, immediately after the crime in each case; Aegisthus has enjoyed too long an impunity. Cp. 13 f. n.—*θέλει* is better here than *θέλοι*, since it suggests more clearly the reference to the actual case of Aegisthus. The optative is, however, also tenable. It would mark the generality of the statement, 'any one who

ὅστις πέρα πράσσειν γε τῶν νόμων θέλει,
κτείνειν. τὸ γὰρ πανοῦργον οὐκ ἂν ἦν πολύ.

ΧΟ. ὦ σπέρμ' Ἀτρέως, ὡς πολλὰ παθὼν
δι' ἐλευθερίας μόλις ἐξῆλθες
τῇ νῦν ὁρμῇ τελεωθέν. 1510

by S.—**1506** *πέρα*] *πέραι* L.—*πράσσειν γε* MSS.: *πράσσειν τι* Wunder.—*τῶν νόμων*] *τῶν ἄλλων* Γ.—*θέλει*] In L the 1st hand wrote *θέλοι*, which has been altered to *θέλει*. Of the later MSS., some (as Γ) have *θέλοι*: others (as A), *θέλει*, and so Ald. **1507** *πανοῦργον* MSS. In the citation by Nicephorus (n. on 1505—7), *κακοῦργον* was doubtless a mere slip of memory: *κακοῦργος*, *κακουργία*, *κακουργεῖν* occur repeatedly in his discourse upon this text, showing how the word was in his thoughts. The

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should wish'; and could follow a present, *χρή*, no less than *χρῆν* (cp. *Ant.* 666).—**τοῖς πᾶσιν...ὅστις**: cp. *Ai.* 760, where *ὅστις* refers to *σώματα* in 758: *Ant.* 709, where *οὗτοι* follows *ὅστις* in 707: Eur. *El.* 933 *κἀκείνους στυγῶ | τοὺς παῖδας, ὅστις κ.τ.λ.*: Plat. *Rep.* 566 D *ἀσπάζεται πάντας ᾧ ἂν περιτυγχάνῃ.*

πράσσειν γε: *γε* emphasises, not *πράσσειν*, but rather the whole sentence, and might have immediately followed *ὅστις*, if metre had allowed: cp. *Il.* 3. 279 *ἀνθρώπους τίνυσθον, ὅτις γ' ἐπίορκον ὀμόσσῃ.* Certainly *πράσσειν τι* is no improvement.

κτείνειν, rather than *θνῄσκειν*, because the speaker is himself the executioner. For the emphatic place of the word, cp. 957 *Αἴγισθον.*—**τὸ πανοῦργον**, equiv. in sense to *οἱ πανοῦργοι*: cp. 972 n.: Thuc. 1. 13 *τὸ λῃστικὸν καθῄρουν.*—Shakesp. *Meas. for Meas.* act 2, sc. 2, 91: 'Those many had not dared to do that evil, | If the first that did the edict infringe | Had answer'd for his deed.'

Nicephorus Vasilákes (**Βασιλάκης**), a professor of rhetoric at Constantinople in the latter part of the twelfth century, places these three verses of Sophocles at the head of a short piece in his rhetorical 'Exercises' (*Προγυμνάσματα*), and makes them the text of a discourse evidently prompted by the evils of his own time. The verses remind us, he says, how well Sophocles understood the function of Tragedy as a *κοινὴ παιδαγωγία*, or vehicle of moral teaching. After setting forth in action the warning example of Aegisthus, the poet here *ἀποδίδωσι λόγον ξυμφέροντα τοῖς εἰργασμένοις*, *i.e.*, generalises the lesson. From a literary and aesthetic point of view the remark deserves the

who dealt in lawless deeds, even the judgment of the sword: so should not wickedness abound.

CH. O house of Atreus, through how many sufferings hast thou come forth at last in freedom, crowned with good by this day's enterprise!

same may probably be said of his *πέρα τι τῶν νόμων πράσσειν* in 1506. **1508—1510** These three vv. are condemned as spurious by Fr. Ritter: cp. *O.C.* 1777 n. **1508** *ὡς*] *ὥς* L^2 (=Lb).—*παθὸν* made in L^2 from *παθῶν*. *παθὼν* A. **1510** Quoted by Eustathius p. 881. 34 *καὶ τὸ τελεοῦν, ὡς τῇ νῦν ὁρμῇ τελεωθέν.* Musgrave conj. *στερεωθέν* ('firmly established'), or *στελεχωθέν* ('matured').

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notice of those who, like Dindorf, think the verses spurious. If the speech of Orestes ended with v. 1504, the effect would manifestly be too abrupt.

1508 ὦ σπέρμ' Ἀτρέως. The dynasty of the Atreidae (*δεσπόται οἱ πάλαι*, 764) is about to be restored in the person of the rightful heir, Orestes (162), who displaces the usurper Aegisthus, the representative of the Thyestidae.

1509 δι' ἐλευθερίας. . ἐξῆλθες, come forth *in* freedom. For *διά* denoting the state, cp. Thuc. 6. 34 § 2 *ἀεὶ διὰ φόβου εἰσί*. The phrase here is in one respect peculiar. When the verb denotes *motion*, *διά* in this idiom usu. denotes a course of action, and not a state; *e.g.*, Thuc. 6. 60 § 3 *διὰ δίκης ἐλθεῖν*, Her. 6. 9 *διὰ μάχης ἐλεύσονται*: see on *Ant.* 742.

1510 ὁρμῇ, the enterprise of the avengers against the tyrants. Cp. Xen. *An.* 3. 1. 10 *οὐ γὰρ ᾔδει τὴν ἐπὶ βασιλέα ὁρμήν* ('the purpose to attack him').—**τελεωθέν**, 'consummated,' 'perfected'; *i.e.*, 'made completely prosperous.' The word is applied to those who attain maturity in body and mind; Plat. *Rep.* 487 A *τελειωθεῖσι. . παιδείᾳ τε καὶ ἡλικίᾳ.* Herodotus uses it in a sense akin to that which it bears here, 3. 86 *ἐπιγενόμενα δὲ ταῦτα τῷ Δαρείῳ ἐτελέωσέ μιν*, 'when these omens came to the aid of Dareius, they made him completely acceptable.'—In *O. C.* 1089 Sophocles uses the form *τελειῶσαι*. Both *τελειοῦν* and *τελεοῦν* (as *τέλειος* and *τέλεος*) were Attic, while the forms without *ι* are alone used by Herodotus.

This play contains no presage of trouble to come, and fitly ends with the word *τελεωθέν*. Contrast the closing words of the *Choephori* (1075 f.): *ποῖ δῆτα κρανεῖ, ποῖ καταλήξει | μετακοιμισθὲν μένος ἄτης;*

APPENDIX.

6 f. Λυκειος was a widely-diffused epithet of Apollo. At Athens the Λύκειον was sacred to him, and a seat in the Dionysiac theatre bore the inscription, ἱερέως Ἀπόλλωνος Λυκήου (*C.I.A.* III. 292). Other places, besides Argos, where he was worshipped under this name were Sicyon, Troezen, Thebes, and Delphi (cp. Preller, I. p. 202). The words of Alcman (fr. 68), πρόσθ' Ἀπόλλωνος Λυκήω, probably refer to a shrine at Sparta. Hesychius explains Λυκιάδες κόραι as τὸν ἀριθμὸν τριάκοντα, αἱ τὸ ὕδωρ κομίζουσαι εἰς τὸ Λύκειον: where the number thirty, suggesting the days of the month, is a hint that the primary significance of Λύκειος, though lost in speech survived in symbolism. It is uncertain to what Λύκειον the notice refers.

The root λυκ, *lux*, from which Λύκειος comes, furnished other titles also for Apollo, of which the original sense became similarly veiled. One is Λύκιος (Pind. *P.* I. 39), popularly explained as 'Lycian': see on *Philoctetes* 1461. Another is the Homeric λυκηγενής (*Il.* 4. 101), usually interpreted either as 'Lycia-born,' or else as 'wolf-born,' because Leto, before giving birth to the god, had been changed into a wolf (Aelian *N.A.* 10. 26). To these may perhaps be added Λυκαῖος: for Hesychius *s.v.* gives Λυκαῖον as = τὸ Πύθιον, and refers to a temple of that name at Chrysè in the Troad. Λύκαιος was the name of a *month* in the calendar used at Lamia in S. Thessaly (Welcker, *Götterl.* I. p. 481).

On the other hand, λυκ yields that group of words in which the root-sense is unconcealed; λευκός, λυκάβας (year), ἀμφιλύκη νύξ (the twilight of dawn, *Il.* 7. 433), with its equivalents λυκόφως (schol. *ad loc.*, and Aelian *N. A.* 10. 26), λυκαυγές (Lucian), and λυκοειδές (Hesych.). Latin affords parallels in *Lucetius*, an epithet applied by Naevius to Iuppiter (Gellius 5. 12), and *Lucina*, where the original meaning of the root remains clear.

The sense which Sophocles here affixes to Λύκειος was undoubtedly that which had the widest acceptance in ancient Greece: the 'wolf-god' was the 'wolf-slayer.' Plutarch recognises λυκοκτονος as an appellation of Apollo (*Mor.* 966 A), and the poet who addresses him in the

Anthology (13. 22) says, σοῦ σοι φαρετρη λύεται λυκοκτόνος. The invocation of the Λύκειος as a destroyer (*O. T.* 203 n.) points in the same direction.

This, however, is not the only relation between Apollo and the wolf of which traces are found. According to Pausanias (1. 19. § 3), the Λύκειον at Athens was so named from the hero Λύκος, son of Pandion, who afterwards fled to Lycia (Her. 1. 173). A statue of this Lycus stood before one of the Athenian law-courts (Ar. *Vesp.* 389); he was the patron of litigants (cp. *ib.* 819). The wolf was often the type of a guilty fugitive, and Lycus symbolised the suppliant to whom Apollo φύξιος extends his grace, as the law affords its protection to the suitor and the accused.

Again, the wolf is sometimes described as an animal *beloved* by Apollo (Aelian *N. A.* 10. 26). In the Argive legend (see note on vv. 6 f.), it was Apollo who made the wolf victorious over the bull, and thus moved the grateful Danaüs to found the Λύκειον. In other words, the wolf is there the symbol of a power allied, or even identified, with that of Apollo himself; and Argives might have objected that the Sophoclean paraphrase of Λύκειος by λυκοκτόνος, though suited to the general belief, was contrary to the spirit of their local legend. At Delphi a bronze wolf stood near the great altar (Paus. 10. 14. § 7, Plut. *Pericl.* 21); a fact which suggests some further association beyond that of the victim with the slayer. The wolf may indeed have been regarded as a symbol of the sun-god's fierce and destructive power. It is noteworthy that the wolf is associated with other solar deities besides Apollo,—as with the Italic Mars and Soranus (see A. Furtwängler in Roscher's Lexicon, p. 443). This fact certainly confirms the view of O. Müller (*Dorians*, 1. 305) and Welcker (*Götterl.* 1. 481), that there was some reason for such an association beyond the verbal resemblance of λύκος and λύκειος.

21 f. ὡς ἐνταῦθ' †ἐμὲν
ἵν' οὐκέτ' ὀκνεῖν καιρός, ἀλλ' ἔργων ἀκμή.

The form ἐμέν is quoted from the Alexandrian poet Callimachus (*c.* 260 B.C.) by the grammarian Herodian (*c.* 150 A.D., περὶ μονήρους λέξεως, p. 24 ed. Dind.), and by Eustathius p. 1457. 50, who explains the words of Callimachus, γρῆες ἐμέν, by γραῖαι ἐσμέν. There is no other trace of it. Callimachus formed it probably on the analogy of the infin. ἔμεναι. The scholiast on verse 21 remarks that ἐμὲν is ἀναλογώτερον than ἐσμέν, in which the σ is, he thinks, redundant; a fact which explains how ἐμὲν kept its place in the text here, and apparently escaped suspicion. Besides ἐσμέν, the only forms of the 1st pers. plur. which occur in writers of the classical age, are the epic and Ionic εἰμέν, and the Doric εἰμές.

The emendations are of two general classes; I. those which leave ἵν' in v. 22: II. those which place it in v. 21, or remove it altogether.

I. (*a*) Retaining ἐνταῦθ'. 1. Dawes (*Misc. Crit.* p. 277), ὡς ἐνταῦθ' ἴμεν. On this, see commentary. 2. Hermann mentions a conjecture ὡς ἐνταῦθα δή. 3. Dindorf writes, ὡς ἐνταῦθ' ἔβης. (*b*) Omitting

ἐνταῦθ'. 1. Meineke (on *O. C.*, p. 248), ὡς ἐξήκομεν. 2. Kreussler (*Act. Sem. philol. Heidelb.*, p. 49), ὡς καθέσταμεν. 3. Michaelis (in the 3rd ed. of Jahn's *Electra*), ὡς ἐπείγομεν. 4. Schneidewin, ὡς ἱκάνομεν, or ὡς βεβήκαμεν. 5. M. Schmidt, ὡς ἐλήλυθμεν. 6. Mekler, ὡς ἔσταλθέ μοι.

II. 1. Hotchkis (*ap.* Gaisford *ad Hephaest.* II. 10 p. 218), ὡς ἐνταῦθ' ἵνα | οὐκ ἔστιν ὀκνεῖν καιρός. 2. Hermann mentions this conjecture, only modified by ἔστ' ἔτ' instead of ἔστιν, and illustrates ἵνα | οὐκ by Aesch. *P. V.* 793 ἵνα | αἱ Φορκίδες. 3. Porson (*Tracts*, p. 221), ὡς ἐνταῦθ' ἵνα | οὐκ ἔστ' ἔτ' ὀκνεῖν ἐσμέν. 4. Monk (*Mus. Crit.* I. p. 64), ὡς ἐνταῦθα μὲν | οὐκ ἔστ' ἔτ' ὀκνεῖν καιρός. 5. Blaydes writes, ὡς ἐσμέν γ' ἵνα | οὐκ ἔστ' ἔτ' ὀκνεῖν καιρός. 6. Hartung (ed. 1850), ὡς, ἵν' ἔσταμεν, | οὐκ ἔστ' ἔτ' ὀκνεῖν καιρός (a conjecture which had occurred to me also). 7. Thielemann (*Progr. Merseburg.*, 1849), had suggested the same, but with ἔνθ' ἔσταμεν. (Naber, *Mnemos. Nov.* IX. p. 232, had also proposed ἔνθ' ἔσταμεν, but without changing ἵν' οὐκέτ' κ.τ.λ., so that ἔνθ' would mean '*there*'; a sense which Sophocles never gives to it.) 8. Wecklein writes, ὡς ἐνταῦθ' ἔτι | οὐκ ἔστιν ὀκνεῖν καιρός.

Other critics think that this passage bewrays the hand of an interpolator. Nauck brackets vv. 20, 21 (πρὶν οὖν...ἐμὲν), leaving v. 22 unchanged. Paley (1880) also thinks vv. 20, 21 spurious, and would change ἵν' in v. 22 to ὥστ'. Schwerdt (*ap.* Michaelis in Jahn's ed.) would reduce vv. 21 f. to one v., thus: ξυνάπτετον λόγοισιν, ὡς ἔργων ἀκμή.

72 **ἀρχέπλουτον.** When a verbal stem ending in a consonant is prefixed in composition to a noun beginning with a consonant, the linking vowel is normally either ε, as in δακέθυμος, or ι, as in λαθικηδής. After ἀρχ, the vowel is sometimes ε, as in ἀρχέλαος, but more often ι, as in ἀρχιθέωρος and other words denoting office. In ἀρχομηνία ('beginning of a month'), ἀρχοειδής ('in the nature of a principle'), the first part of the compound is not the verbal stem, ἀρχ, but the noun-stem ἀρχα, and α becomes ο by the ordinary rule, as in λυροποιός.

139 **οὔτε †γόοις οὔτε λιταῖσιν.** The metrical conflict with the corresponding words in the strophe (v. 123), ὦδ' ἀκόρεστον οἰμωγάν, could be removed, as G. Wolff saw, by a simple transposition, οἰμωγὰν ὦδ' ἀκόρεστον. At first sight this is an attractive remedy. But in ὦδ' ἀκόρεστον οἰμωγάν there is a certain mournful cadence which recommends the traditional order of words; and that order is in itself far more natural. Gleditsch proposed to read ὦδ' ἀκόρεστον στενάχουσα, which is still less probable.

Nauck would re-write the whole passage thus: παῖ πατρὸς δυστανοτάτας | Ἠλέκτρα, τίν' ἀεὶ κλαίεις | οἰμωγὰν ἀκόρεστον = ἀλλ' οὗτοι τόν γ' ἐκ λιμένος | παγκοίνου πατέρ' ἀνστάσεις | θρήνοις οὐδὲ γόοισιν.

144 The form ἐφίει, as 2nd pers. pres. ind. midd., instead of ἐφίεσαι, is solitary, as has been pointed out by Prof. E. A. Sonnenschein (*Greek Gramm.*, Part I, § 261). He has suggested to me that it ought

possibly to be written ἐφιεῖ (as contracted from ἐφιέει). I should certainly suppose that Sophocles was led to it by the analogy of such active forms as μεθιεῖς (*Il.* 6. 523), etc.

193 ff. οἰκτρὰ μὲν νόστοις αὐδά,
οἰκτρὰ δ' ἐν κοίταις πατρῴαις
ὅτε *οἱ παγχάλκων ἀνταία
γενύων ὡρμάθη πλαγά.

Hartung finds here an imitation of Eur. *El.* 157 ff., where Electra says that she laments her father, λουτρὰ πανύσταθ' ὑδρανάμενον χροΐ, κοίτᾳ ἐν οἰκτροτάτᾳ θανάτου. | ἰώ μοί μοι | πικρᾶς μὲν πελέκεως τομᾶς | σᾶς, πάτερ, πικρᾶς δ' | ἐκ Τροίας ὁδίου βουλᾶς. There, however, κοίτᾳ refers to the bath, as λουτρά shows; not, as κοίταις does here, to a banquet: and it is surely gratuitous to suppose that the repetition of οἰκτρὰ here was suggested by that of πικρᾶς in Euripides. Hartung's interpretation, however, does not depend on the theory of imitation. He understands: '*thy father's voice* was piteous at his return,—piteous as he reclined at the banquet'; *i.e.*, the *only* αὐδὰ meant is Agamemnon's cry at the banquet; and οἰκτρὰ μὲν νόστοις, οἰκτρὰ δ' ἐν κοίταις is merely (as he says) a sort of ἓν διὰ δυοῖν for οἰκτρὰ ἐν ταῖς μετὰ τοὺς νόστους κοίταις. Schneidewin takes the same view, save that he explains ἐν κοίταις πατρῴαις as = 'in the banqueting-hall *of his fathers*,' the Pelopidae. The objection to this interpretation is that the words οἰκτρὰ μὲν νόστοις ...οἰκτρὰ δ' ἐν κοίταις would naturally denote two distinct occasions. Their distinctness is emphasised by the repetition of οἰκτρά.

Prof. Campbell, retaining σοι in v. 195, renders:—'Piteous were thy tones at the time of thy father's return, and piteous was *thy crying* where thy father lay, when *thou hadst seen launched* the death-stroke of the solid brazen axe.' Thus the αὐδὰ is in each case that of Electra; and σοι is an ethic dative. By ἐν κοίταις he understands the place where the king 'lay *in death*'; and suggests that the poet may have modified the Homeric version by supposing that Agamemnon had been lured to his θάλαμος by Clytaemnestra *after* the feast, and there slain.

316 ἱστόρει· τί σοι φίλον;

Some editors still write ἱστόρει τί σοι φίλον, and maintain that τί could stand for ὅ τι, although there is no indirect question. In my belief, this use of τίς is confined to post-classical Greek, and no genuine example of it can be found in writers of the classical age. The only satisfactory mode of testing the matter is to go carefully through the instances which have been adduced.

1. Eur. *Ion* 324 τάλαινά σ' ἡ τεκοῦσα, τίς ποτ' ἦν ἄρα. Here there should be a colon after τεκοῦσα, and a note of interrogation after ἄρα. Other passages where punctuation affords the remedy are Soph. *El.* 1176, *O. T.* 1144, *Tr.* 339.

2. Eur. fr. 773. 2 αἰτοῦ τί χρῄζεις ἔν· πέρα γὰρ οὐ θέμις | λαβεῖν σε. Here Rau (*ap.* Nauck, 2nd ed.) conjectures λέγ' εἴ τι χρῄζεις. (ΛΕΓΕΙ might pass without much difficulty into ΑΙΤΟΥ.) Cp. *Tr.* 416 λέγ',

εἴ τι χρῄζεις (and so also in Eur. *El.* 1049): λέγ' εἴ τι βούλει *Med.* 1320, *Suppl.* 567, etc. It would also be possible to write αἰτοῦ· τί χρῄζεις; ἔν· κ.τ.λ.

3. [Dem.] or. 56, κατὰ Διονυσοδώρου, § 24. (The speech, though not by Demosthenes, is probably the work of a contemporary; its date is not earlier than 322—321 B.C.) οὐ ταῦτ' ἀπέστελλον πάντα δεῦρο, ἀλλ' ἐκλεγόμενοι τίνων αἱ τιμαὶ ἐπετέταντο. Here ἐκλεγόμενοι obviously implies an indirect question; 'they did not send all those things here, but only a selection, (made by inquiring) what articles had risen in price.' Cp. Dem. or. 19 § 288 τί παρ' ὑμῶν ἐψήφισται, τοῦτ' ἐπετήρουν, *i.e.*, 'they were watching (to see) what had been decreed on your part.'

So far as I am aware, the above are the only examples which have been brought from writers of an earlier date than 300 B.C. We may add to these, however, the old oracle quoted in Diog. Laert. I. § 28, and commonly printed thus, τίς σοφίῃ πάντων πρῶτος, τούτου τρίποδ' αὐδῶ. Here we should write πρῶτος; [In the Didot ed., which gives Cobet's recension, ὅς is substituted for τίς.]

Turning now to post-classical texts, let us take some *genuine* instances of τίς used for ὅστις without an indirect question.

1. Straton (2nd cent. A.D.) in *Anthol.* 12. 219 κἀμὲ φιλείτω, | μισθὸν καὶ παρ' ἐμοῦ λαμβανέτω τί θέλει, 'and let him take from me in recompense what he will.' The place of καὶ significantly indicates the quality of the Greek.

2. Kaibel *Epigr.* 376 *a* (a sepulchral inscription at Aizani in Cilicia). Οὐλπία Ἀπ[φ]η Εὐαρέτᾳ θυγατρὶ μνείας χάριν. | τίς ἂν δὲ χεῖρα προσαγάγῃ βαρύφθονον, | ταῖς αὐταῖς περιπέσοιτο συμφοραῖς. The middle aor. of περιπίπτω is worthy of the context. This formula τίς ἂν δὲ κ.τ.λ., followed by the imprecation on the disturber of the grave, seems to have been a common one; thus it recurs in *Epigr.* 376 *b*. And the usage of τίς is illustrated by the fact that, in another inscription, we have ὅς ἂν προσοίσει (*sic*) χεῖρα τὴν βαρύφθονον (376 *d*).

3. Athenaeus, p. 438 F, quotes a biographer of Antiochus Epiphanes (*ob.* 164 B.C.) as ascribing to him these words, τίνι ἡ Τύχη δίδωσι, λαβέτω. (Casaubon conjectured ᾧ τινι.)

4. With regard to the Hellenistic usage as exemplified by the New Testament, it would be difficult to find a passage in which τίς replaces ὅστις where there is absolutely no suggestion of an indirect question; though, on the other hand, the usage passes, of course, beyond the limit which (if I am right) was observed in classical Greek. Thus in St Mark xiv. 36, οὐ τί ἐγὼ θέλω, ἀλλὰ τί σύ, A. Buttmann (*Gramm. of N. T. Greek*, p. 252, Eng. tr.) agrees with those who see an indirect question here ('The question is, not what I will...'); and Winer takes a similar view (*Gramm. of N. T. Greek*, Eng. ed. by Dr W. F. Moulton, p. 210). I agree with them; though I should be disposed to add that, in such an example, the suggestion of the indirect question is so faint as to make τίς *virtually* equivalent to a purely relative ὅστις.

363 f. ἐμοὶ γὰρ ἔστω τοὐμὲ μὴ λυπεῖν μόνον
βόσκημα.

The conjectures here show a wide diversity of view as to the *sense* required. Each of the following ideas is represented by one or more of them:—(1) 'to be firm in doing right': (2) 'to persevere in grief': (3) 'to honour my father's memory': (4) 'to vex his enemies'; (5) 'to be content with a bare subsistence.' But the simplest way of classifying the emendations is under two heads, viz., I. those which involve some part of λυπεῖν or λύπη, and II. those which do not.

I. (*a*) With λυπεῖν. 1. Erfurdt: τοὐμὲ μὴ λυποῦν etc. (*satis habebo non exagitari adulterorum inhumanitate*): *i.e.*, 'let it be solace enough for me if I am not actually persecuted.' Prof. Campbell adopts λυποῦν, but gives the words a different sense: 'I would have such maintenance alone as will not cause me pain': *i.e.*, 'through compliance with my father's enemies.' 2. Brunck, τοῦ μέ νιν (*eos*) λυπεῖν. 3. Hermann suggested, τοὐν ἐμοὶ λυπεῖν, *i.e.*, 'to vex (our enemies) as much as I can.' But he finally adhered to the vulg., τοὐμὲ μὴ λυπεῖν. 4. Lindner: τοὐμ' ἀεὶ λυπεῖν (in a like sense). 5. G. Wolff: τοῦτο δή, λυπεῖν (do.). 6. Mohr: τἀμὰ (= τοὺς ἐμοὺς) μὴ λυπεῖν. 7. Schuppe: τόνδε (*i.e.*, πατέρα) μὴ λυπεῖν. 8. Eggert: τοὺς σύ, μὴ λυπεῖν (*i.e.*, οὓς σὺ λυπεῖς, viz., her father). 9. Fuss: τοὐμὲ μὴ λυπεῖν ἐμούς. 10. Wecklein, in his edition, reads τοὐμὲ μὴ λυπεῖν φίλους.

(*b*) With λύπη. 1. Burges: τοὐν ἐμῇ λύπῃ. 2. Arnold: τοὐν ἐμῇ λύπῃ μένειν. 3. W. Hoffmann: τοῦτο δή, λύπη. 4. Moritz Schmidt: τοὐμμένειν λύπῃ. 5. Renner: τούσδ' ἐλᾶν λύπῃ.

II. 1. Clem. Otto: τοὐμὲ μὴ λιπεῖν νόμον (and so Henneberg, but with γόον). 2. Lobeck: τοὐμὲ μὴ 'κλιπεῖν (Döderlein, 'λλιπεῖν). 3. Schneidewin: τοὐμὲ (Nauck, τῶνδε) μὴ λήγειν γόων. 4. F. W. Schmidt: τοὐμὲ μὴ ἀλιτεῖν. 5. Driessen: τοὐμὲ μηνίειν. 6. Bergk: τοὐμὲ μὴ γνυπτεῖν (= ἀσθενεῖν, Hesych.). 7. Fröhlich: πατέρ' ἐμὸν κλαίειν. 8. Heimsoeth: τοὐμὸν οὐ λεῖπον. 9. Blaydes (in his text): τοὐμὲ μὴ 'κλεῖπον.

442 f. σκέψαι γὰρ εἴ σοι προσφιλῶς αὐτῇ δοκεῖ
γέρα τάδ' οὖν τάφοισι *δέξεσθαι νέκυς.

The actual usage of δοκῶ in Sophocles (see commentary) sufficiently justifies Heath's correction of δέξασθαι to δέξεσθαι here. And that usage might be illustrated from the best Attic prose; *e.g.*, δοκῶ, referring to the future, takes (1) the future inf. in Thuc. 1. 44; 2. 20, 79; 5. 14, 59; 7. 41; 8. 54; Plat. *Phaedr.* 228 C, *Theaet.* 183 D: (2) the aor. inf. and ἄν in Thuc. 4. 104; 6. 37, 38; 7. 73: Plat. *Rep.* 336 D; 351 C.

But *could* δοκεῖ δεξασθαι, without any further indication of future time, mean, 'seems likely to receive,' instead of, 'seems to have received'? I should certainly think not; and for the simple reason that δοκῶ does not necessarily refer to the future. Goodwin (*Moods and Tenses*, new ed., § 136) states that 'Verbs of *hoping, expecting, promising, swearing*,' etc., when they 'refer to a future object,' 'regularly take the

future infinitive in indirect discourse; but they also allow the aorist and even the present infinitive (not in indirect discourse), like verbs of *wishing*, etc.' And the reason why they can thus allow the aorist infinitive is that they themselves, in such cases, exclude the supposition of a reference to past time. No ambiguity is possible: whereas δοκεῖ δέξασθαι, if intended to refer to the future, would be (to say the least) ambiguous: we may, indeed, go further, and say that those words would inevitably be understood as referring to the past, unless some other words in the context made it clear that the reference was to the future.

The examples in prose of a simple aor. inf. referring to the future are often doubtful; either because a change of one letter would give the fut. inf. (as in Thuc. 4. 24 § 4 ἤλπιζον...χειρώσασθαι, Lys. or. 12 § 19 ᾤοντο κτήσασθαι); or because the loss of ἄν may be suspected, as in Lys. or. 33 § 2 ἡγήσατο γὰρ τὸν ἐνθάδε σύλλογον ἀρχὴν γενέσθαι τοῖς Ἕλλησι τῆς πρὸς ἀλλήλους φιλίας (not, 'thought that it had become,' but 'expected that it would become'), where ἄν has surely dropped out after ἀρχήν. All the more valuable are the few examples which resist such treatment. Homeric Greek furnishes at least one such, *Od.* 4. 253 f. καὶ ὤμοσα καρτερὸν ὅρκον | μὴ μὲν πρὶν Ὀδυσῆα μετὰ Τρώεσσ' ἀναφῆναι. Another occurs in Aesch. *Theb.* 427 ff., θεοῦ τε γὰρ θέλοντος ἐκπέρσειν πόλιν | καὶ μὴ θέλοντος φησίν, οὐδὲ τὴν Διὸς | Ἔριν πέδῳ σκήψασαν ἐκποδὼν σχεθεῖν, for, whatever doubt there may be as to some other words there, it does not affect σχεθεῖν. In Eur. *H. F.* 745 f. ἦλ-|πισε παθεῖν may probably be counted as another example; for those words, at least, appear sound.

445 ἐμασχαλίσθη. The ancient authorities for the custom are the following.

1. The scholia on this verse. Three comments, by three different hands, are pieced together. (*a*) The first says that murderers were wont to wipe their swords on the heads of their victims, ὥσπερ ἀποτροπιαζόμενοι τὸ μύσος τὸ ἐν τῷ φόνῳ. (*b*) The second states that the murderers of a kinsman or clansman (οἱ δρῶντες ἐμφύλιον φόνον) were wont ἀκρωτηριάζειν τοὺς ἀναιρεθέντας,...ὥσπερ τὴν δύναμιν ἐκείνων ἀφαιρούμενοι. (*c*) The third scholium more closely explains the term μασχαλίζω, by τὰ ἄκρα ἔτεμνον καὶ περὶ τὴν μασχάλην αὐτοῦ ἐκρέμαζον, assigning the same motive; ἵνα, φασίν, ἀσθενὴς γένοιτο πρὸς τὸ ἀντιτίσασθαι τὸν φονέα. It ends by quoting Apoll. Rhod. 4. 477, ἐξάργματα τάμνε θανόντος. [Parts of these scholia are also in Suidas s. v. μασχαλισθῆναι and ἀποτροπιαζόμενοι, and *Etym. Magn.* s. v. μασχαλίζω.]

2. Photius and Suidas s. v. μασχαλίσματα. It is here that Aristophanes of Byzantium (*c.* 200 B.C.) is cited as the authority:—Ἀριστοφάνης <φησὶ> παρὰ Σοφοκλεῖ ἐν Ἠλέκτρᾳ κεῖσθαι τὴν λέξιν, ἔθος σημαίνουσαν. οἱ γὰρ φονεύσαντες ἐξ ἐπιβουλῆς τινα ὑπὲρ τοῦ τὴν μῆνιν ἐκκλίνειν ἀκρωτηριάσαντες μόρια τούτου καὶ ὁρμαθίσαντες ἐξεκρέμασαν τοῦ τραχήλου διὰ τῶν μασχαλῶν διείροντες· ἀφ' οὗ δὴ καὶ μασχαλίσματα προσηγόρευσαν αὐτά.

3. Suidas s. v. *ἐμασχαλίσθη*, to a similar effect. The motive ascribed to the murderers is expressed by the words *τὸ ἔργον ἀφοσιουμένοις*. The *Troilus* of Sophocles is quoted for the phrase *πλήρη μασχαλισμάτων*.

4. *Etym. Magn.* s.v. *ἀπάργματα*. Here also the motive is *ἀφοσιῶσαι τὸν φόνον*.

5. The schol. on Apoll. Rhod. 4. 477 adds a new detail, viz., that the murderers, after mutilating their victim, *ἔπειτα τοῦ αἵματος αὐτοῦ λαβόντες τρὶς εἰς τὸ στόμα ἀπέπτυον*. The motive is *ἐξιλάσασθαι τὴν δολοφονίαν*.

Thus the ancient authorities agree in referring the custom denoted by *μασχαλίζειν* to the murderer's *fear*. But while some of them (1 *b* and *c*) conceive this fear as a dread of *vengeance from the dead man*—who must therefore be deprived of power to wreak it—others (1 *a*, 3, 4, 5) conceive it as a disquieting sense of the *pollution* incurred by the deed, and regard the custom as being in the nature of an expiation, *i.e.*, a propitiation of the gods (especially, of course, the *χθόνιοι*) by offering to them the severed parts. The latter view is expressed in the word *ἐξάργματα* as a synonym for *μασχαλίσματα*. It is noteworthy that in the explanation ascribed to Aristophanes (see paragraph 2) the phrase used is *ὑπὲρ τοῦ τὴν μῆνιν ἐκκλίνειν*: where the *μῆνις* intended may be that of the gods, or of the dead man's spirit, or both; and if both, then here the two explanations converge: *i.e.*, the act which incapacitates the victim for vengeance at the same time bespeaks the clemency of the deities.

466 *τὸ γὰρ δίκαιον οὐκ ἔχει λόγον | δυοῖν ἐρίζειν*. Hartung, adopting Scaliger's change of *λόγον* to *λόγοιν*, explains thus:—'What is right (*i.e.* a clear duty) *does not admit of* (*οὐκ ἔχει*) people contending with opposed arguments': or, as he expresses it in his verse translation, 'Gerechtes eignet nicht dem Streit | Verschiedener Meinung.' But *οὐκ ἔχει ἐρίζειν* could mean only, 'is unable to contend.'

495—497 *πρὸ τῶνδέ τοί μ' ἔχει †μή ποτε μή ποθ' ἡμῖν*
ἀψεγὲς πελᾶν τέρας.

The corresponding verses in the strophe are 479—481,

ὕπεστί μοι θράσος, ἀδυπνόων κλύουσαν
ἀρτίως ὀνειράτων.

A. Conjectures which assume that in 479 we should read *ὕπεστί μοι θράσος*, and not *ὕπεστί μοι θάρσος*.

These are of two classes, viz., I. such as alter the words *πρὸ τῶνδέ τοί μ' ἔχει*: II. such as leave those words unaltered, but make some change in *μή ποτε, μή ποθ' ἡμῖν*.

I. In the words *πρὸ τῶνδέ τοί μ' ἔχει* the following changes (among others) have been proposed. 1. Wunder: *θράσος* for *μ' ἔχει*. 2. Erfurdt: *πρὸ τῶν μ' ἔχει θράσος*. 3. Reiske: *πρὸς ὧν δέος μ' ἔχει*. 4. Faehse and Bergk: *πρὸ τῶνδέ τοι μένει*. 5. Schneidewin: *πρὸ τῶνδ' ἕτοιμ' ἔχει* (Lachmann *ἔχε*), or *ἐμοί*. 6. Nauck (formerly): *δοκῶ δέ τοί*

μ' ἔχει. 7. Blaydes (*inter alia*): πρὸ τῶνδε πείθομαι (or γ' ἔλπομαι). 8. E. Hoffmann: πρὸ τῶνδέ τοι δέχου. 9. Kolster: πρὸς ὧν ἄγη μ' ἔχει. 10. Hartung: πρὸ τῶνδέ μ' ἔχει θράσος [adding τι after ὕπεστι in 479].

II. In the words μή ποτε, μή ποθ' ἡμῖν the following changes (among others) have been proposed. 1. Wecklein (who thus reads in his edition): μή ποτε, μή ποτ' ἐλπίς. 2. Fritzsch: θεῖόν τι, μή ποθ' ἡμῖν. 3. Michaelis: θάρσος, χρόνῳ ποθ' ἡμῖν. 4. G. Wolff: θάρσος (μένοι ποθ' ἡμῖν | ἀψεγές).

B. Conjectures which assume ὕπεστί μοι θάρσος (instead of θράσος) in 479.

1. Gleditsch and J. H. H. Schmidt: ἤτοί μ' ἔχει θάρσος ἐκ τῶνδε δή ποθ' ἡμῖν.

2. Kvíčala: πρὸ τῶνδέ τοι θάρσος εἴσεισί μ', ἤ ποθ' ἡμῖν.

497 ἀψεγές. To the note on this word it may be added that Blaydes, very naturally, attributes the conjecture ἀψεφές to Dindorf, guided by the latter's note in his ed. of 1860. But Bergk (p. xlv of his Sophocles) settles the point: 'ἀψεφὲς scripsi ex coniectura quam olim cum Dindorfio communicavi.' That reading has now been received by Wecklein also. Schneidewin proposed μαψεπές ('speaking vainly,' 'false'), comparing *Hom. hymn. Merc.* 564 μαψιλόγοισι πιθήσας | οἰωνοῖσι, and Lycophron 395 κόκκυγα κομπάζοντα μαψαύρας στόβους ('idle boasts'). Hesych. has μαψίφωνος.

680 κἀπεμπόμην. Prof. E. A. Sonnenschein, in some MS. notes on this play which he has communicated to me, refers to Brugmann's view that the Imperfect was the old Indogermanic tense of narration, and was only gradually displaced by the aorist. This is certainly one of those instances in which the imperfect is (for us, at least) *practically* equivalent to an aorist; nor is it easy to trace a properly imperfect force in ἐπεμπόμην, unless it reside in the suggestion of *a purpose* present to the mind of the sender ('the object of my being sent was...'). Cp. my note in the appendix to the *Trachiniae*, p. 187.

686 δρόμου δ' ἰσώσας τἀφέσει τὰ τέρματα.

1. Reason is given in the commentary for thinking that in the foot-races the customary order was, δόλιχος, στάδιον, δίαυλος. A passage in Plato's *Laws* (833 A) might seem at first sight to be against this view. He is proceeding to frame rules περὶ ἁπάντων τῶν ἀγώνων τῶν γυμνικῶν, and begins by laying down the general principle that the contests for which the State offers prizes should be such as conduce to efficiency in war. He then says:—σταδιοδρόμον δὴ πρῶτον ὁ κῆρυξ ἡμῖν, καθάπερ νῦν, ἐν τοῖς ἀγῶσι παρακαλεῖ· ὁ δὲ εἴσεισιν ὅπλα ἔχων· ψιλῷ δὲ ἆθλα οὐ θήσομεν ἀγωνιστῇ πρῶτος δὲ εἴσεισιν ὁ τὸ στάδιον ἀμιλλησόμενος σὺν τοῖς ὅπλοις, δεύτερος δὲ ὁ τὸν δίαυλον, καὶ τρίτος ὁ τὸν ἐφίππιον [not 'a race on horseback,' but a foot-race of the length known as 'the horse-course'], καὶ τέταρτος ὁ τὸν δόλιχον κ.τ.λ.

The word σταδιοδρόμον, with which the passage commences, is the general term for the competitor in *foot-races*,—not a special term for the runner in the foot-race called the stadion. This appears at once from the fact that, in the following sentences, we have a list of the particular foot-races. It appears also from words a little further on, when, having dealt with the foot-races, Plato turns to another class of contests (833 D):—καὶ τὰ μὲν περὶ δρόμους...ταῦτα ἔστω· τὰ δὲ κατ' ἰσχύν, κ.τ.λ. Hence the words καθάπερ νῦν do not imply that, in Plato's time, the stadion came first among the foot-races. They mean merely that the foot-races collectively came first among the athletic contests,—as we know that they did. It is true that, among his proposed foot-races, Plato puts the stadion first, the diaulos second, and the dolichos fourth; but there is nothing whatever to show that this was the actual order at the festivals. He is original in other details (as to the arming of the runners, etc.), and may well be so in this detail also.

2. The traditional reading τῇ φύσει. This would mean his 'aspect,' 'form,' as indicative of strength; cp. *Tr.* 308 πρὸς...φύσιν, 'to judge by thine aspect'; *O. T.* 740 φύσιν | τίν' εἶχε, φράζε,—where it has the special sense of 'stature.' The following explanations have been given by those who retain τῇ φύσει. (1) G. Wolff: 'having made *the result* (τὰ τέρματα) of the race worthy of his aspect.' (2) Nauck: 'having run *the prescribed course* (τὰ τέρματα τοῦ δρόμου, *die vorgeschriebenen Bahnen des Laufes*) in a manner worthy of his aspect.' This is shortly expressed in one of the scholia: ἁρμοδίως τῇ ἑαυτοῦ φύσει δραμών. Now, there would be little difficulty in such an expression as (*e.g.*) τοὔργον ἰσώσας τῇ φύσει, 'having made his *performance* match his *appearance*'; *that* might properly be compared with Pind. *N.* 3. 19 ἔρδων τ' ἐοικότα μορφᾷ, or *O.* 8. 19 ἔργῳ τ' οὐ κατὰ εἶδος ἐλέγχων. But it is another matter when, instead of τοὔργον or the like, we have such a phrase as τὰ τέρματα δρόμου.

This has been felt by those critics who, retaining τῇ φύσει, have altered something else. (1) Thus B. Thiersch (ann. 1841), followed by Bergk (who first added the comma after ἐξῆλθε):—δρόμον δ' ἰσώσας τῇ φύσει, τὰ τέρματα | νίκης ἔχων ἐξῆλθε, πάντιμον γέρας: 'having run as well as he looked, he came out with the result of victory' (or 'the final victory'), 'a glorious prize.' Here the phrase, δρόμον ἰσώσας τῇ φύσει, is satisfactory: the objection is to the phrase τὰ τέρματα νίκης. Nor can the objection be overcome by omitting the comma after ἐξῆλθε, and taking τὰ τέρματα adverbially, as = 'in the end.' (2) K. W. Müller: δρόμον δ' ἰσώσας τῇ φύσει, τὰ στέμματα | νίκης ἔχων ἐξῆλθε. (3) B. Todt: δρόμον δ' ἰσώσας τῇ φύσει τοῦ σπέρματος ('the inborn vigour of his stock'). Todt agrees with Nauck in thinking that vv. 686 f. should stand after 695. (4) Tournier: δρόμου δ' ἰσώσας τῇ φύσει τὠρέγματα (or the like): 'his efforts in the race.' (5) G. Wolff: δρόμου δ' ἰσώσας τῇ φύσει τότ' ἔργματα. (6) Suidas, *s. v.* δρόμοις, has δρόμῳ δ' ἰσῶσαι (*v. l.* ἰσώσας) τῇ φύσει τὰ πράγματα (*v. l.* τέρματα). Ellendt, adopting δρόμῳ, gives ἰσώσας an impossible sense, first suggested by Neue (who, however, kept δρόμου): 'having

reached the goal *by running* ('*assequi currendo*'), τῇ φύσει, '*celeritate pedum.*' If δρόμῳ were adopted, it would be at least more tolerable (though not satisfactory) to understand that, 'by his running' he 'made the issue match his appearance.'

Except τἀφέσει, no correction of the words τῇ φύσει has any probability. Reiske suggested τῇ θύσει ('rushing speed'); Buchholz, τἀνύσει. Neither yields an intelligible sense.

691 δρόμων διαύλων πένταθλ' ἃ νομίζεται.

The conjectures may be brought under two classes:—I. those which retain some part of the word δίαυλος: II. those which expel it altogether.

I. 1. Hermann: δρόμων διαύλων πεντάδ' (*immo* πεμπάδ') ἣ νομίζεται,—supposing *five heats* in the δίαυλος.

2. Hermann also suggested, δρόμων, διαύλων, πέντε θ' ὧν νομίζεται | ἄθλων.

3. Monk writes in *Museum Criticum* (vol. I. p. 201, ann. 1814):—'The most probable emendation is one which, I believe, I have heard attributed to Porson, δρόμων διαύλων ἆθλ' ἅπερ νομίζεται.' It appears in Kidd's *Tracts and Miscellaneous Criticisms* of Porson, p. 221, thus:—'693. ἆθλ' ἅπερ νομ. περ scilicet in πεν, hoc in πέντε migravit.' [Blaydes observes that it is 'claimed by H. V. B[lomfield], who tells us that Porson considered the whole verse spurious.' 'H. V. B.' is not, however, Blomfield (whose initials were C. J.), but Henry Vincent Bayley, who was a younger contemporary of Porson at Trinity College, Cambridge. A Latin poem by 'H. V. B.,' written in 1798, may be seen in *Mus. Crit.* I. p. 323.]

Fritzsch (ann. 1876) proposed the same correction, but with τ' after διαύλων.

4. Emperius: δρόμων διαύλων πέντε τ' ἆθλ' ἃ κλῄζεται.

5. Wecklein (*Ars Soph. emendandi*, p. 77): δρόμων διαύλων ὧν τε πέντ' ἄθλων νόμος. [For his present view, see below, II. 1.]

6. Ahrens: δρόμων, διαύλων, ἅλματος, δίσκου, πάλης.

7. Schmalfeld: δρόμον δίαυλον, ὧν τε πένταθλον νόμος.

II. 1. Schubert: ἀγῶνας ἄθλων πένθ' ἅπερ νομίζεται. Wecklein has adopted this.

2. A. Seyffert: δρόμῳ συναύλων ('associated with the foot-race') ἆθλ' ἅπερ νομίζεται.

It is unnecessary to mention the conjectures (and there have been several) which violate metre, as by introducing the form πεντάεθλ'.

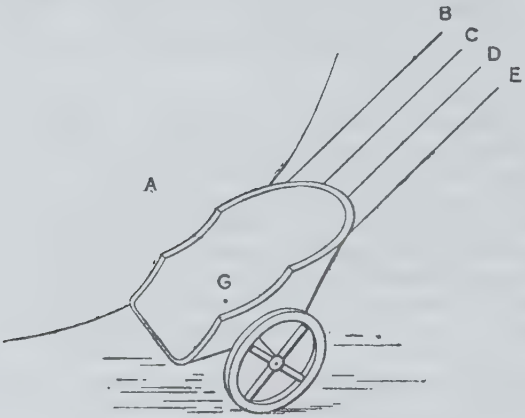
743 ff. ἔπειτα λύων ἡνίαν ἀριστερὰν
κάμπτοντος ἵππου λανθάνει στήλην ἄκραν
παίσας.

It is remarkable that so many critics should have wished to change λύων into a word of opposite meaning (ἕλκων, ἀνέλκων, ἐπισχών, τείνων, τανύων, ἐρύκων: see cr. n.). Orestes is driving a two-wheeled chariot, drawn by four horses harnessed abreast, and is turning round the post,

from right to left. In the diagram below A denotes the position of the post; the curve traced in the diagram is supposed to be such as might be described by a chariot passing close to the post.

The effect of *tightening* the rein of the horse (B) on the driver's extreme left, who is nearest to the post, would be to lessen the force with which that horse pulls, as compared with the force exerted by the other three horses (C, D, E); and this would not, under the circumstances supposed, tend to bring the left wheel of the chariot into collision with the post.

But when the driver *slackens* the left-hand rein, he allows that horse to pull with greater force. The effect might be that the chariot would



acquire an angular velocity about the vertical through G (the centre of the chariot), so that, although G would move in a straight line, the body of the chariot would turn slightly round, and thus bring the hinder part of the left wheel into contact with the post[1].

The fact that the chariot has only two wheels is material. With four wheels, the friction of the ground would tend to prevent the formation of angular velocity.

It has been suggested that the words λύων ἡνίαν ἀριστερὰν might mean merely, '*at the moment when* he was slackening the rein,'—*i.e.*, 'when he had almost completed the turn round the post.' On this view, λύων does not denote an error made by the driver; it simply marks a point of time; and the cause of the accident is left unexplained. But it seems manifest that the poet intended λύων to denote the act which led to the accident. Orestes incurs disaster through forgetting the precept of Nestor to Antilochus (*Il.* 23. 336):—

τὸν δεξιὸν ἵππον
κένσαι ὁμοκλήσας, εἶξαί τε οἱ ἡνία χερσίν·
ἐν νύσσῃ τέ τοι ἵππος ἀριστερὸς ἐγχριμφθήτω,

[1] I am indebted for this statement to my friend Mr W. H. Besant, Sc.D., F.R.S.

ὡς ἄν τοι πλήμνη γε δοάσσεται ἄκρον ἱκέσθαι
κύκλου ποιητοῖο.

780 f. ὥστ' οὔτε νυκτὸς ὕπνον οὔτ' ἐξ ἡμέρας
ἐμὲ στεγάζειν ἡδύν.

Examples of ὥστε οὐ (instead of ὥστε μή) with the infinitive are collected by Shilleto in Appendix B to his ed. of Demosthenes *De Falsa Legatione* (or. 19), 2nd ed., Cambridge, 1853, p. 202.

I. One class of such examples is where ὥστε οὐ with inf. occurs in *oratio obliqua* after a verb of *saying*, and represents what in direct discourse would (or might) be ὥστε οὐ with the indicative. Thus :—

1. Dem. or. 19 § 308 (depending on ἐδημηγόρει in § 307) οὕτω δὲ ἀτόπους τινὰς...εἶναι, ὥστε οὐκ αἰσχύνεσθαι. In direct discourse, οὕτω δὲ ἄτοποί τινές εἰσιν, ὥστε οὐκ αἰσχύνονται.

2. Aeschin. or. 1 § 174 (depending on κατεπαγγέλλεται in § 173) τοσούτους δὲ...ἐκκαλέσεσθαι παρὰ τῶν δικαστῶν θορύβους...ὥστ' οὐδὲ ἀπαντήσεσθαί με ἐπὶ τὸ δικαστήριον. In direct discourse, ἐκκαλέσομαι...ὥστ' οὐδὲ ἀπαντήσεταί μοι οὗτος.

3. Arist. *Pol.* 2. 9 § 17 λέγουσι δὲ ὡς ἐπὶ μὲν τῶν πρότερον βασιλέων μετεδίδοσαν τῆς πολιτείας, ὥστ' οὐ γίνεσθαι τότε ὀλιγανθρωπίαν κ.τ.λ. In direct discourse, ὥστ' οὐκ ἐγίνετο...ὀλιγανθρωπία.

So, too, when the principal verb is one of *thinking* or *hearing*.

4. Dem. or. 19 § 152 (depending on ἠγούμην in § 151) ἢ μὴ ποιοῦντος ταῦτα ἀπαγγελεῖν ἡμᾶς δεῦρο, ὥστ' ἰδόντας ὑμᾶς...οὐ προήσεσθαι. In direct discourse, ἀπαγγελοῦμεν..., ὥστ'...οὐ προήσεσθε.

5. Dem. or. 18 § 283 πότερ' οὐχ ἡγεῖ γιγνώσκειν αὐτοὺς ὅστις εἶ; ἢ τοσοῦτον ὕπνον καὶ λήθην ἅπαντας ἔχειν, ὥστ' οὐ μεμνῆσθαι; In direct discourse, ἅπαντες ἔχουσιν, ὥστ' οὐ μέμνηνται.

6. Plat. *Apol.* p. 26 D οὕτω καταφρονεῖς τῶνδε καὶ οἴει αὐτοὺς ἀπείρους γραμμάτων εἶναι ὥστε οὐκ εἰδέναι. In direct discourse, οὕτως ἄπειροί εἰσιν, ὥστε οὐκ ἴσασι.

7. Thuc. 5. 40 § 2 ᾤοντο τοὺς...Ἀθηναίους εἰδέναι ταῦτα, ὥστε οὐδὲ πρὸς Ἀθηναίους ἔτι σφίσιν εἶναι ξυμμαχίαν ποιήσασθαι. In direct discourse, οἱ Ἀθηναῖοι ἴσασιν, ὥστε οὐδὲ...ἡμῖν ἔστι.

8. Lys. or. 10 § 15 ὑμᾶς μὲν πάντας εἰδέναι ἡγοῦμαι ὅτι ἐγὼ μὲν ὀρθῶς λέγω, τοῦτον δὲ οὕτω σκαιὸν εἶναι ὥστε οὐ δύνασθαι μαθεῖν τὰ λεγόμενα. In direct discourse, οὕτω σκαιός ἐστιν ὥστε οὐ δύναται.

II. A wholly different case of ὥστε οὐ with inf. is that in which οὐ does not negative the infinitive (*i.e.*, does not qualify the whole sentence), but merely negatives some other single word: *e.g.*, Her. 1. 189 ἐπηπείλησε οὕτω δή μιν (the river Tigris) ἀσθενέα ποιήσειν ὥστε τοῦ λοιποῦ καὶ γυναῖκάς μιν εὐπετέως τὸ γόνυ οὐ βρεχούσας διαβήσεσθαι: where οὐ negatives βρεχούσας only, not διαβήσεσθαι.

III. A third class of examples is represented by *El.* 780, and by the two passages quoted in the commentary, [Dem.] or. 53 § 1 and Eur. *Ph.* 1357. In the two latter it might be suggested that the use of ὥστε οὐ,

instead of ὥστε μή, had been influenced by the *preceding* οὐ. Here, in *El.* 780, the only apparent reason is the prominence of the negative *fact* in the speaker's mind. To this class we must also refer Dem. or. 9 § 48 (which Shilleto, inadvertently no doubt, brings under my class I.): ἀκούω Λακεδαιμονίους...ἀναχωρεῖν...οὕτω δ' ἀρχαίως εἶχον, μᾶλλον δὲ πολιτικῶς, ὥστε οὐδὲ χρημάτων ὠνεῖσθαι παρ' οὐδενὸς οὐδέν (where ὥστε οὐδὲ depends, of course, on εἶχον only, and is not affected by ἀκούω).

851 f. πανσύρτῳ παμμήνῳ πολλῶν
δεινῶν στυγνῶν τ' ἀχέων (or ἀχαίων).

So the MSS. Besides the emendations noticed in the commentary, the following may be mentioned.

1. Musgrave: πανσύρτῳ παμμήνῳ τ' ὄχλων | δεινῶν στυγνῶν τ' αἰκιῶν. He took πανσύρτῳ as a neuter subst., 'a confused torrent.' 2. In 852 Heath proposed δεινῶν τε στυγνῶν τ' ἀχέων. 3. Hermann (*ap.* Erfurdt) once suggested δεινῶν τε στυγνῶν τ' ἄχθει: which Campbell adopts, ascribing it to E. L. Lushington. 4. Nauck: πανδύρτῳ πανθρήνῳ (instead of πανσύρτῳ παμμήνῳ) πολλῶν | δεινῶν στυγνῶν τ' αἰῶνι. So Blaydes too reads. 5. Bergk conjectures: πανδύρτῳ πάμμηνος πολλῶν | δεινῶν στυγνῶν τ' ἔλαχ' αἰών. 6. Kvičala: δεινῶν στυγνῶν ᾧ γ' αἰών. 7. Fröhlich: παμφύρτῳ κυμήνασα σάλῳ | δεινῶν τε στυγνῶν τ' ἀχέων.

861—863 ἦ καὶ χαλαργοῖς ἐν ἁμίλλαις
οὕτως ὡς κείνῳ δυστάνῳ
τμητοῖς ὁλκοῖς ἐγκῦρσαι;

Prof. Sonnenschein compares the words of Thekla in *Wallensteins Tod*, act 4, sc. 11 (referring to the death of Max Piccolomini in the cavalry charge):—

'Ward ihm sanft
Gebettet unter den Hufen seiner Rosse?'

And from scene 10:—

'Sein Pferd, von einer Partisan' durchstossen, bäumt
Sich wüthend, schleudert weit den Reiter ab,
Und hoch weg über ihn geht die Gewalt
Der Rosse, keinem Zügel mehr gehorchend.'

1070 The following are other attempts to supply the syllable which νοσεῖ leaves wanting. 1. Lachmann: νοσεῖ γᾶ. 2. Paley: ὅτι σφίσιν δὴ (so Erfurdt) τὰ μὲν ἐκ δόμων νοσεῖ· <νῦν> δὲ τὰ πρὸς τέκνων. This is very ingenious. 3. Dindorf: νοσεύει. [Hippocrates has the pass. part. νενοσευμένος as = 'diseased': the active νοσεύω does not seem to occur.] 4. Erfurdt: νοσώδη. 5. Kayser: νοσοῦντα. 6. Wecklein: ὀνοστά, as = ψεκτά, φαῦλα.

1087 τὸ μὴ καλὸν καθοπλίσασα. The difficulty of supposing that καθοπλίσασα means, 'having vanquished,' is increased by the fact that the conquered foe, τὸ μὴ καλόν, is then the ignoble temptation. Even if

καθοπλίζειν could mean 'to vanquish,' it seems improbable that Sophocles would have used such a word in reference to a moral victory of this nature.

This objection is, to my mind, rather more serious than that which arises from the normal usage of καθοπλίζω, as meaning 'to arm' or 'equip.' There are analogies which should make us hesitate to deny that such a compound might occasionally be used in a different sense. Thus Plutarch has in *Mor.* 2 E τοῖς...καταθλήσασι, meaning, 'those who are *thoroughly* versed in contests,' but in *Mor.* 47 F καταθλῆσαι τὴν ἀμαθίαν, 'to wrestle *down* ignorance'—perhaps as near a parallel as could easily be found to καθοπλίσασα τὸ μὴ καλόν in the sense which we are discussing. Again, καταλιθόω usually meant, 'to stone to death' (as in Dem. or. 18 § 204); but the grammarians record another sense of it, viz., 'to set with gems.' καταργυρόω is properly 'to plate with silver,' but Sophocles has ventured upon κατηργυρωμένος (*Ant.* 1077) in the sense of 'won by a bribe.'

The other interpretation, which preserves the ordinary sense of καθοπλίζω—'having armed, made ready, an unlovely deed'—is ably advocated by Whitelaw in a note to his Translation of Sophocles (p. 437). 'The point of the expression,' he says, 'is that Electra has resolved to do a deed which, till it is done, looks to all eyes, as to those of Chrysothemis, unlovely and a crime; but, having done it, she knows that the universal voice will approve alike her wisdom and her piety.' τὸ μὴ καλὸν is, then, Electra's project of slaying Aegisthus. But is it probable that the Chorus would here refer to this in such terms as to imply that Electra deserved praise for it? They have just been dissuading her from it (1015).

Hermann's view was similar, but less subtle. Taking πάγκλαυτον αἰῶνα κοινὸν as = θάνατον, he understood: 'thou hast chosen the joyless common fate' (death) 'by preparing a crime' (*armans scelus*); explaining *scelus* by *provocare ad dimicationem*,—Electra's resolve to enter on a struggle with her foes.

1170 οὐχ ὁρῶ λυπουμένους, 'I see that they are not grieved.' For a like collocation of the Latin *non*, Prof. Sonnenschein compares Plaut. *Most.* 197, where, in answer to the prediction, *te ille deseret*, etc., Philematium says, *non spero*, 'I hope not.' So *ib.* 798 *haud opinor*, 'I think not'; 820 *non uideor uidisse*, 'I think I never saw'; 978 *non aio*, 'I say no' (οὐ φημί); etc.

1239 ἀλλ' οὐ μὰ τὴν ἄδμητον αἰὲν Ἄρτεμιν. Fröhlich, recognising an iambic trimeter here, proposed, ἀλλ' οὐ μὰ τάν γ' ἄδμητον αἰὲν Ἄρτεμιν: Hermann rightly preferred τὴν to τάν γ'. Blaydes (*inter alia*): ἀλλ' οὐ μὰ τὰν ἄδμητον Ἄρτεμιν θεάν. Gleditsch: ἀλλ' οὐ κόραν τὰν αἰὲν ἀδμήταν Διός. A Vatican MS., no. 1332 (14th cent.), has ἀλλ' οὐ μὰ τὴν δέσποιναν Ἄρτεμιν θεάν (a conjecture prompted by v. 626).

The form of the verse which appears in most MSS., ἀλλ' οὐ τὰν Ἄρτεμιν τὰν αἰὲν ἀδμήταν, has given rise to various other theories.

1. Hermann once wrote,

ἀλλ', οὐ τὰν Ἄρτεμιν,
τὰν αἰὲν ἀδμήταν,

and in the antistrophe (1260),

τίς οὖν ἂν ἀξίαν
γε, σοῦ πεφηνότος.

He then held that these were iambics of the kind called *ἰσχιορρωγικοί*, *i.e.*, such as admit spondees in the even places. Dindorf accepts this view. So, too, does F. A. Paley.

2. Hartung writes, μὰ τὰν Ἄρτεμιν τὰν αἰὲν ἀδμήταν, as one verse: and in 1260 τίς οὖν ἀξίαν, σοῦ γε πεφηνότος. Nauck remarks that this change of ἀλλ' οὐ to μὰ satisfies the metre of the antistrophe; but in his own text he leaves ἀλλ' οὐ.

3. Wecklein: μὰ τὰν Ἄρτεμιν | τὰν ἀδμῆτ' ἀεί, and in 1260 τίς οὖν ἀξίαν | σοῦ γε πεφηνότος. Here τὰν ἀδμῆτ' ἀεί is due to Blaydes, and σοῦ γε (for γε σοῦ) to Seidler.

4. Blaydes, in his own text, alters αἰὲν to θεὰν, reading

ἀλλ' οὐ τὰν ἀδμήταν θεὰν Ἄρτεμιν,

and in 1260

τίς ἂν ἀναξίαν σοῦ γε πεφηνότος.

He does not explain the metre.

5. The Jahn-Michaelis edition gives [ἀλλ'] οὐ τὰν Ἄρτεμιν τὰν αἰὲν ἀδμήταν, and in 1260 τίς οὖν ἀξίαν γε σοῦ πεφηνότος. The omission of ἀλλ' was first suggested by Seidler.

6. G. Wolff, ἀλλ' οὐκ Ἄρτεμιν τὰν αἰὲν ἀδμήταν, and v. 1260 as above, in no. 5.

1281 ff. The MSS. give:—

ὦ φίλαι ἔκλυον ἂν [a few MSS. have ἄν]
ἐγώ· οὐδ' ἂν ἤλπισ' αὐδάν·
ἔσχον ὀργὰν ἄναυδον
οὐδὲ σὺν βοᾷ κλύουσα τάλαινα·
νῦν δ' ἔχω σε κ.τ.λ.

1. Hermann saw that αὐδάν must be the voice of the newly returned Orestes,—not the report of his death. He inserted ἄρ' after ἔκλυον, writing, ὦ φίλαι, | ἔκλυον ἄρ' ἂν ἐγὼ οὐδ' ἂν ἤλπισ' αὐδάν. | *ἔσχον ὀργάν, | ἄναυδον οὐδὲ σὺν βοᾷ κλύουσα. He thought that, immediately before ἔσχον, ἃς or ἂν (referring to αὐδάν) had been lost, and that the sense was: 'I was wroth (ἔσχον ὀργάν), when I heard that that voice (her brother's) was silent and deprived of utterance (ἄναυδον οὐδὲ σὺν βοᾷ—in death).' Clearly this, at least, will not serve. In a letter to Wunder, Hermann suggested, <γλώσσας δὲ πῶς ἂν εὔφρον'> ἔσχον ὁρμὰν | ἄναυδον οὐδὲ σὺν βοᾷ κλύουσα; *i.e.*, 'how could I have restrained, in silence and without a cry, the joyous impulse of my lips, when I heard (the news)?' ὁρμὰν had already been suggested by Blomfield.

2. Dindorf also thinks that there is a lacuna before ἔσχον, but

merely quotes Bergk's remark that ἔσχον ought perhaps to be συνέσχον: cp. Hesych. οὐ συνέσχεν ὀργήν· οὐ κατεκράτησεν ὀργήν.

3. The Jahn-Michaelis edition gives, ὦ φίλ', ὅτ' ἔκλυον, etc., without marking any lacuna before ἔσχον: and brackets κλύουσα. The change of φίλαι to φίλ' ὅτ' was proposed by Wunder: the rejection of κλύουσα, by Neue.

4. Wecklein modifies Wunder's conjecture by writing ὦ φίλ', ἀνίκ' ἔκλυον, etc.: and in 1284 omits κλύουσα.

5. Bellermann (in his revision of G. Wolff's ed.), keeps the traditional text, ὦ φίλαι, ἔκλυον ἂν ἐγώ, etc., and supposes no lacuna. He understands ἔσχον ὀργὰν ἄναυδον with reference to Electra's *comparative* reticence between v. 1221 and v. 1232, where her joy first finds unchecked utterance.

6. G. Wolff supposes that the scholiast read ὦ φίλαι, οἷαν ἔκλυον ἐγώ etc., and ἔσχον ὀργὰν οὔτ' ἄναυδον. The scholium is: ὦ φίλαι, οἵαν ἤκουσα φήμην περὶ τοῦ ἀδελφοῦ ἀπροσδόκητον, ἐφ' ᾗ οὔτε σιωπῆσαι ἂν ἠδυνάμην, οὔτε ἀκούσασα βοῆσαι· καὶ γὰρ ἡ ἡδονὴ προετρέπετο αὐτὴν βοῆσαι, καὶ ὁ φόβος ὁ περὶ τὸν Αἴγισθον καὶ τὴν μητέρα σιωπῆσαι. But by οἵαν the scholiast may have intended to paraphrase ἄν: and Wolff's insertion of οὔτ' before ἄναυδον is in no way warranted by the comment. It is more important to observe that the schol.'s words, οὔτε σιωπῆσαι ἂν ἠδυνάμην, favour the conjecture adopted in my text, <οὐδ' ἂν> ἔσχον ὁρμὰν ἄναυδον, or some emendation in a similar sense; and that ὁρμάν, in particular, derives further countenance from the schol.'s phrase, καὶ γὰρ ἡ ἡδονὴ προετρέπετο αὐτὴν βοῆσαι.

7. Paley suggests, ἐγὼ δ' ἐπέσχον ὀργὰν ἄναυδον, 'but I kept my feelings silent.'

8. Blaydes, who marks a lacuna before ἔσχον, suggests αὐδὰν instead of ὀργὰν (with ὀμφὰν instead of αὐδὰν in the line before).—For ὀργὰν ἄναυδον F. Polle conj. ἔργον ἄναυδος.

9. Campbell explains the traditional text thus:—'I heard a sound (αὐδὰν, the report of her brother's death) which I could never have thought to hear. I restrained my emotion (ὀργὰν) at hearing it, in speechless silence.'

1398—1441 For the strophic correspondence of the lyric verses in this Kommos, see Metrical Analysis, p. xci.

Various attempts have been made to arrange the whole passage, trimeters as well as lyrics, in strophe and antistrophe.

I. Hermann's arrangement is as follows.

1. 1st strophe, 1398—1403 (ὦ φίλταται...ἔσω).
2. 2nd strophe, 1404—1421 (αἰαῖ...θανόντες).
3. 1st antistr., 1422—1427 (καὶ μὴν...ἀτιμάσει ποτέ).
4. 2nd antistr., 1428—1441 (παύσασθε...ἀγῶνα). As, however, this 2nd antistrophe is defective in comparison with the 2nd strophe, Hermann supposes lacunae in it. (1) Immediately after 1427 there has been a loss of an iambic tripody and two iambic trimeters, answering

to vv. 1404—1406, αἰαῖ...ὦ φίλαι. Electra, he suggests, may have said such words as ἰὼ ἰὼ Δίκα, followed by a trimeter to the effect that Clytaemnestra's doom is just; then Orestes, in another trimeter, would assent. (2) After v. 1429 (ἐκ προδήλου) a trimeter for Orestes has dropped out; Hermann suggests that it may have been to this effect,—ἀλλ' ἐξίκοιτό γ', ὡς παρεσκευάσμεθα. (3) In 1432 the latter part of a trimeter has been lost after γεγηθώς.

II. Dindorf, agreeing with Hermann as to these lacunae, differs from him in recognising only one strophe and one antistrophe; *i.e.* str. 1398—1421 = ant. 1422—1441.

III. Kvíčala differs from Hermann by excepting vv. 1398, 1399, and vv. 1422, 1423, from the strophic system. The correspondence then is:—1st str. 1400—1403 = 1st ant. 1424—1427: 2nd str. 1404—1421 = 2nd ant. 1427—1441.

IV. G. Wolff made three pairs of strophe and antistrophe, thus:—1st str. 1398 f. = 1st ant. 1422 f.: 2nd str. 1400—3 = 2nd ant. 1424—7: 3rd str. 1407—21 = 3rd ant. 1428—41.

V. Bellermann (in his recension of Wolff's ed.) gives the following arrangement:—1st str., 1398—1403. Verses 1404—1406 (αἰαῖ...φίλαι) form a μεσῳδός. 2nd str., 1407—1420 (ἤκουσ'...θανόντες). 1st ant. 1422—1427 (καὶ μὴν...ποτέ). 2nd ant. 1428—1441 (παύσασθε...ἀγῶνα). He thus differs from Hermann in making the 2nd str. begin at 1407 instead of 1404; while, by supposing that vv. 1404—1406 form a mesode, he avoids the necessity of assuming a lacuna between 1427 and 1428.

VI. There is in fact only one view of the passage which does not require an arbitrary assumption of some kind: it is that the *exact* strophic correspondence is confined to the lyrics (see Metr. Analysis, p. xci). This does not preclude us from supposing that the general effect of the whole passage, 1398—1441, was intended to be that of strophe and antistrophe; *i.e.*, that the groups of trimeters have a general symmetry with each other, though not a precise correspondence.

I have not hesitated, therefore, to mark a strophe as beginning at v. 1398, and an antistrophe at 1422. But I have refrained from indicating lacunae immediately after 1427 and 1429. The *sense*, as is observed in the commentary, does not clearly show gaps there; and the question whether anything has really been lost is one which may at least be left open.

1414 The following are the examples by which a supposed transitive use of the pres. φθίνω has been supported. 1. Theocr. 25. 122 (νοῦσοι) αἵτ' ἔργα καταφθίνουσι νομήων. So the best MSS.: but the quantity (ῑ) at once condemns the reading: most edd. give καταφθείρουσι: Meineke, καταφθινύθουσι (φθινύθω being trans. in *Od.* 1. 250, etc.). 2. An unknown poet *ap.* schol. on *Od.* 18. 367 ἥλιος | ὃς δι' αὐγῆς (Lobeck, διὰ γῆς vulg.) πάντα βλαστάνει βροτοῖς | φθίνει τε. But this instance disappears, if with Nauck (*Frag. Trag. Adesp.* 452, 2nd ed.) we adopt Heimsoeth's correction of ὃς to ὅτου. 3. Diog. Laert. 8. 1. 13 φυτὸν

ἦμερον μήτε φθίνειν μήτε σίνεσθαι. Probably we should read *φθείρειν*. 4. Chariton I. I. 8 *τοῦ τραύματος αὐτὸν φθίνοντος.* R. Hercher (*Erot. Scriptores*, vol. II., p. 4, Leips. 1859) reads *τοῦ σώματος αὐτῷ φθίνοντος.*

1448 f. *συμφορᾶς γὰρ ἂν*
ἔξωθεν εἶην τῶν ἐμῶν τῆν φιλτάτης.

1. Whitelaw renders: 'else were I careless of *the woes* | Of her who is of all my friends to me | Most near.' (Cp. the note on p. 437 of his Translation.) He does not suppose that there is any purposed ambiguity in *συμφορᾶς*. The point is merely that she says *τῆς φιλτάτης* instead of *τοῦ φιλτάτου*, leaving Aegisthus to guess what she means by 'the misfortune' of Clytaemnestra.

2. Campbell joins *τῆς φιλτάτης* with *συμφορᾶς*, 'the event which most nearly concerns me.' He leaves it undecided whether *τῶν ἐμῶν* is fem. (*sc. συμφορῶν*), or masc. ('my friends').

3. According to Nauck, the two meanings possible for the ambiguous words are the following:—(1) 'That fortune of my friends (*τῶν ἐμῶν* masc.) which lies nearest to my heart' (in Electra's *inner* meaning, her brother's happy return). (2) 'The fortune of the nearest of my friends' (the misfortune of her mother, who has lost a son).

4. Wecklein thinks that *τῆς φιλτάτης* goes with *συμφορᾶς* in *both* the intended meanings. Electra intends Aegisthus to understand (1) 'the *misfortune* of my friends which most nearly concerns me' (='the misfortune of my nearest relations'); but she really means, (2) 'the most welcome fortune of my friends' (her brother's return).

5. Bellermann, reading *τῶν ἐμῶν τῆς φιλτάτων*, understands, 'the fortune of my nearest kin.' The only ambiguity is then in the sense of *συμφορᾶς*. Such a collocation of *τῆς* is surely impossible.

1458 f. *σιγᾶν ἄνωγα κἀναδεικνύναι πύλας*
πᾶσιν Μυκηναίοισιν Ἀργείοις θ' ὁρᾶν.

The emendations in v. 1458 are chiefly of two classes: I. those which retain *κἀναδεικνύναι*, and alter *πύλας*: II. those which retain *πύλας*, and alter *κἀναδεικνύναι*.

I. 1. For *πύλας*, Döderlein and Dobree would write *πύλαις*, with cod. Monacensis. This would mean, 'at the gates'; and the object (*τὸν νεκρόν*) would be understood. 2. Reiske, *πέλας*. Wecklein receives this and further alters *σιγᾶν* to *οἴγειν*. 3. Fröhlich's *δέμας* is placed by Blaydes in his text. 4. Purgold's *τύχας* is too weak. 5. Tournier's *στέγας* is ingenious (cp. *δόμος...ἀναδείκνυται*, quoted in the commentary); yet seems improbable. Still less probable are *νέκυν* (Blaydes), *πυράν* (Purgold), *κύτος* or *σποδόν* (Herwerden), *τύκας* ('masonry,' *i.e.*, 'the house,' Schwerdt).

II. For *κἀναδεικνύναι*, Hartung conjectures *κἀμπεταννύναι*: Herwerden, *κἀναπιτνάναι*: Fröhlich, *καὶ διοιγνύναι*: Blaydes, *κἀξανοιγνύναι*.

Verse 1459 is rejected by Herwerden. Nauck also brackets it, objecting (1) to *πᾶσιν*, and (2) to the combination of Mycenaeans with Argives. The note in my commentary meets both these points.

1466 f. ὦ Ζεῦ, δέδορκα φάσμ' ἄνευ φθόνου μὲν οὖ
πεπτωκός· εἰ δ' ἔπεστι νέμεσις, οὐ λέγω.

F. A. Paley and G. Wolff agree in taking the φθόνος to be human, not divine; but differ in their interpretations of it. Paley understands, 'A sight that has befallen me to see, *not indeed without invidiousness to myself*, (yet welcome to me;) however, if there is objection to the word, I do not utter it.' φθόνος, he says, 'is the odium which Aegisthus himself is conscious that he may incur at having so long usurped the house and the goods of Orestes, and also for his long banishment from his home.' Among the objections to this view, it suffices to notice one. The words, 'yet welcome to me,' which Paley *supplies* in brackets, are the words which οὐ λέγω recalls. Thus Aegisthus withdraws what he has not said.

Wolff understands:—'I see a spectacle which has not come to pass *without envy*'; *i.e.*, 'which will excite men's envy at my good fortune.' This is plainly untenable.

Blaydes, who rightly understands the φθόνος as *divine* displeasure, follows Tyrwhitt in changing οὖ to εὖ:—'I behold a sight—*if I may say so* without incurring the ill-will of the gods—which is *fortunate*' (εὖ πεπτωκός). But (1) it is difficult to see how ἄνευ φθόνου could mean so much; and (2) εὖ πεπτωκός would be too crude an utterance of exultation.

Nauck and Wecklein adopt the conjecture of Th. Gomperz, θεοῦ for φθόνου: so that 'not without the divine jealousy' is changed to 'not without the god.' The sense is the same, but is expressed in a far less effective and subtle form.

1482 ἀλλά μοι πάρες | κἂν σμικρὸν εἰπεῖν.

Peculiar usages of κἄν occur chiefly in two classes of examples.

I. 1. In several places, as here, κἄν precedes a *limiting* expression, and means 'if *only*,' 'though it be *only*.' In such instances κἄν can usually be resolved into καὶ ἐάν, with a subjunctive verb understood. So here, πάρες, καὶ ἐὰν σμικρὸν (παρῇς). Similar passages are the following. 1. *Ai.* 1077 ἀλλ' ἄνδρα χρή, κἂν σῶμα γεννήσῃ μέγα, | δοκεῖν πεσεῖν ἂν κἂν ἀπὸ σμικροῦ κακοῦ. There it is simpler to regard κἂν as = καὶ ἐὰν (πέσῃ), '*even* if he fall,' than to suppose that ἄν (ἄ) 'belongs to πεσεῖν understood' (Goodwin, *Moods and Tenses* § 228); καὶ would then mean 'and,' whereas the sense required for it is rather 'even.' 2. Dem. or. 2 § 14 καὶ ὅποι τις ἄν, οἶμαι, προσθῇ κἂν μικρὰν δύναμιν, πάντ' ὠφελεῖ. 'Here κἄν = καὶ ἐάν τις προσθῇ, even *though we add*' (Goodwin § 228). 3. Theocr. 23. 35 ἀλλὰ τύ, παῖ, κἄν [καὶ I. Voss] τοῦτο πανύστατον, ἀδύ τι ῥέξον, *i.e.*, κἂν τοῦτο πανύστατον ῥέξῃς. 4. Ar. *Ach.* 1021 (quoted in the commentary).

II. In a second class of examples we find κἂν εἰ where a simple καὶ εἰ would have sufficed. Here the ἄν in κἄν is clearly the conditional particle, and should properly have been followed by a verb in the optative mood. Thus:—

1. Plato *Men.* 72 C κἂν εἰ πολλαί εἰσιν (αἱ ἀρεταί), ἓν γέ τι εἶδος ταὐτὸν ἅπασαι ἔχουσι κ.τ.λ. The ἄν in κἄν implies ἔχοιεν, though ἔχουσι actually follows. 2. *Rep.* 477 A ἱκανῶς οὖν τοῦτο ἔχομεν, κἂν εἰ πλεοναχῇ σκοποῖμεν, ὅτι τὸ μὲν παντελῶς ὂν παντελῶς γνωστόν...; 'Are we satisfied of this,—even supposing that we look at the matter in various ways,' etc. Here ἄν implies ἔχοιμεν, the proper apodosis to εἰ σκοποῖμεν. 3. *Rep.* 579 D ἔστιν ἄρα τῇ ἀληθείᾳ, κἂν εἰ μή τῳ δοκεῖ, ὁ τῷ ὄντι τύραννος τῷ ὄντι δοῦλος. The implied thought is, καὶ εἰ μὴ δοκεῖ, εἴη ἄν 4. *Soph.* 247 E λέγω...τὸ...κεκτημένον δύναμιν...παθεῖν καὶ σμικρότατον..., κἂν εἰ μόνον εἰσάπαξ [*sc.* πάθοι], πᾶν τοῦτο ὄντως εἶναι. The thought is, καὶ εἰ μόνον εἰσάπαξ πάθοι, ὄντως ἂν εἴη.

I may add two other examples of κἄν which appear anomalous: one belongs to the first class, and the other to the second.

1. Lucian *Timon* 20 ἐγὼ δέ τοι πολλοὺς ἂν εἰπεῖν ἔχοιμί σοι...τήμερον ...ἐπὶ λευκοῦ ζεύγους ἐξελαύνοντας, οἷς οὐδὲ κἂν ὄνος ὑπῆρξε πώποτε. At first sight this resembles those examples, given under class I, in which κἄν can be explained as καὶ ἐάν: but here no subjunctive verb can be supplied. And I do not find any instance in a genuinely classical writer where such a κἄν is either (*a*) preceded by οὐδέ, or (*b*) followed by a verb in a past tense of the indicative. A classical writer would here have said simply οὐδ' ὄνος. It may be suspected that this is one of Lucian's lapses from pure Attic. He has imitated an Attic idiom without observing its exact limit.

2. Arist. *Pol.* 3. 6. 1 σκεπτέον πότερον μίαν θετέον πολιτείαν ἢ πλείους, κἂν εἰ πλείους, τίνες καὶ πόσαι, καὶ διαφοραί τινες αὐτῶν εἰσίν. A comparison with the instances of κἂν εἰ cited above (in class II) from Plato will show that κἂν εἰ πλείους would, according to Plato's usage, mean, '*even if* there are several'; and the ἄν of κἄν would refer to the thought in the writer's mind that, even on that supposition, his statement would still hold good. But Aristotle's meaning is simply,—'*and*, if there *are* several, how many,' etc. So κἄν here takes the place of the simple copula (not of καὶ='even'), and ἄν has no force whatever. May not κἄν be here a corruption of καί, arising from the fact that κἄν εἰ was a combination familiar to copyists?

With regard to the particular passage which has suggested this note, ἀλλά μοι πάρες κἂν σμικρὸν εἰπεῖν, I should observe, in conclusion, that Prof. Goodwin's view of it differs from mine. The ἄν of κἄν is here, he thinks, the conditional particle, and goes with εἰπεῖν. The constr. is πάρες μοι εἰπεῖν ἂν καὶ σμικρόν, which he compares with βουλήσεται | κἂν ἐν Αἰγύπτῳ τυχεῖν (Ar. *Nub.* 1130), and τὸ τῆς τύχης κἂν μεθ' ἡμῶν ἐλπίσαντες στῆναι (Thuc. 7. 61). But βούλομαι τυχεῖν ἄν and ἐλπίζω στῆναι ἄν are expressions of a different kind from πάρες εἰπεῖν ἄν. He renders: '*but permit me at least to say a little* (*that I might say even a little*, εἴποιμι ἄν)': *Moods and Tenses*, § 211. I fail to see how, in such a sentence as the supposed πάρες μοι εἰπεῖν ἄν, εἰπεῖν ἄν can represent a direct εἴποιμι ἄν. Surely πάρες κἂν σμικρὸν εἰπεῖν ought to be classed with μέτρησον εἰρήνης τί μοι, κἂν πέντ' ἔτη (Ar. *Ach.* 1021), and the similar examples noticed in *Moods and Tenses*, § 228.

1502 (OP.) ἀλλ' ἔρφ'. AI. ὑφηγοῦ. Among similar instances, in which a speaker's last word is elided (and, where necessary, aspirated), are the following. Ar. *Nub.* 1270 ΣΤ. τὰ ποῖα ταῦτα χρήμαθ'; ΑΜ. ἀδανείσατο. *Pax* 275 ΚΥ. ταῦτ', ὦ δέσποθ'. ΠΟ. ἦκέ νυν ταχύ. *Av.* 150 ΕΠ. ἐλθόνθ'; ΕΥ. ὁτιὴ νὴ τοὺς θεούς. Soph. *O. C.* 883: ΧΟ. ἆρ' οὐχ ὕβρις τάδ'; ΚΡ. ὕβρις, ἀλλ' ἀνεκτέα. Eur. *H. F.* 909 ΑΓ. ὦ λευκὰ γήρᾳ σώματ'. ΧΟ. ἀνακαλεῖς κ.τ.λ. Bellermann (*El.*, p. 113) regards this curious phenomenon as showing how the desire for artistic smoothness of form could prevail over nature in ancient Greek poetry. But in the case of drama that explanation is inadequate. If Orestes ended a speech with ἔρφ', the audience could not overlook the strangeness of his implied prevision that Aegisthus was going to say ὑφηγοῦ. The effect would be almost ludicrous; and the conventionalism which could excuse it would be so great as well-nigh to destroy the semblance of a real dialogue. In all such cases, probably, the curtailment of the first speaker's last word (ἔρφ', etc.) is due to transcribers, who wrote out tragic dialogue as they would write any other continuous text,—often neglecting, indeed, to distinguish the parts of the different actors.

INDICES.

I. GREEK.

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